SEPT./OCT. 1959
ISSUE NO. 24

record research

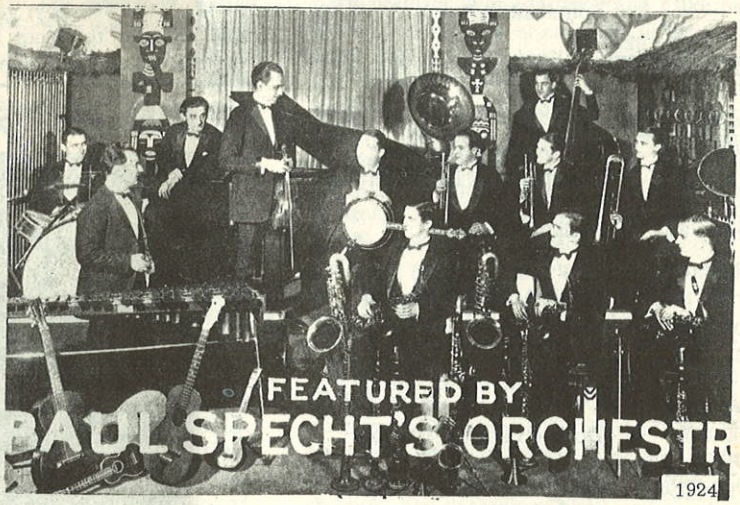
THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS

1928

1923

1933



1924

1924

LEMUEL FOWLER

ROLLOGRAPY

Compiled by MICHAEL MONTGOMERY

Following is a list of all player piano rolls known to be played by the blues artist Lem Fowler from all available information as of May 1959. Listings were culled from actual rolls, catalogs and supplements, and from the files of the Imperial Industrial Co., NYC, original manufacturers of QRS rolls.

Dates given are release dates of the rolls. Actual dates of recording are usually two or three months prior to the release date. The five rolls marked by an asterisk(*) are in the collection of Mike Montgomery, 722 Spring St., Ann Arbor, Michigan. Additions are welcome and should be sent to this address. Most tunes are Fowler compositions.

SEPT. 1922	
US 40852	He May Be Your Man (But He Comes To See Me Sometimes) *
MARCH 1923	
US ???	The Wicked Fives (Dirty Fives)
MAY 1923	
QRS 2233	You've Got Everything A Sweet Mama Needs But Me
SEPT 1923	
QRS 2381	Satisfied Blues *
US 41407	You've Got Everyt ing A Sweet Mama Needs But Me *
OCT 1923	
US 41496	Satisfied Blues * (different version than QRS 2381)
NOV 1923	
US ???	Double Cross 'n' Daddy
DEC 1927	
QRS 4103	Percolatin' Blues
SEPT 1928	
QRS 4385	Fowler's Hot Strut - A Stomp
DEC 1928	
QRS 4469	Steppin' Old Fool *
QRS 4471	Down and Out Blues
APRIL 1929	
QRS 4580	Gin Mill Blues
JUNE 1929	
QRS 4678	Number Runner's Blues
FEB 1930	
QRS 4850	Jealous Mama Blues
MARCH 1930	
QRS 4870	L. & N. Blues
JAN. 1931	
QRS 5050	Squabblin' the Blues

reminiscing in TEMPO by Frank Kelly

Tal (Talmadge) Henry - he made Victor records in the 20s - is a native of Georgia who settled in Greensboro N.C. and is currently manager of a North Carolina state operated liquor shop. Three of Henry's best men were Jack Lacy, trombone; Noni Bernardi, reeds (later with Tommy Dorsey); and Fud Livingston, sax, clarinet and arranger at Greensboro's O'Henry Hotel in 1923. Mary Osborne (guitar) sang and danced as early as the age of 3 years in her native North Dakota - got her first musical training from her father who is now 75 and still plays in a small orchestra for dances in Seattle, Washington. In the thirties and still in her teens, Mary played guitar, violin and bass in a girl trio that broke up when the girls married. Mary's husband is Ralph Scaffidi who works as a sideman in many recording bands, such as the Melachrino Strings, etc. Mary plays guitar on Jack Sterling early morning show, also was on Art Ford's defunct WNTA Jazz Show. Once appeared on Arthur (King) Godfrey's Talent Scouts show. Musical comedy singer, Alfred Drake, and actor, Burgess Meredith, once blew sax. Ronald MacDonald, padre and Tin Pan Alley's popular Father Max, never gave up his membership in the A.F. of M. - the 802 boys gave him a reception and banquet to honor his 25th anniversary of ordination last June.

record research

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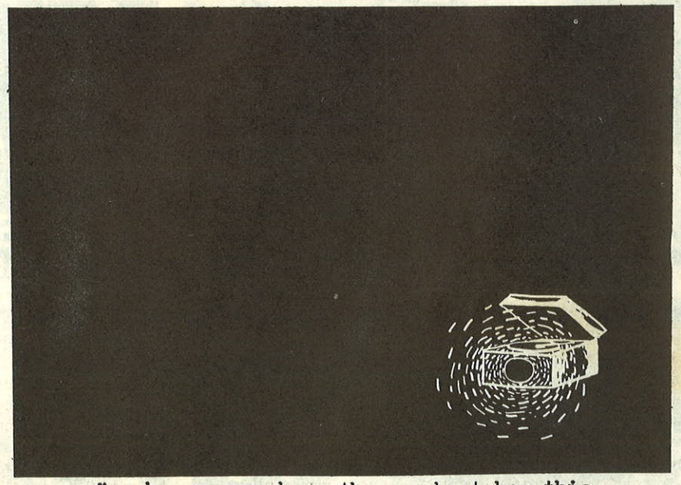
IF A CHECK APPEARS IN THE SQUARE BELOW, YOUR SUBSCRIPTION HAS EXPIRED WITH ~~THIS~~ ISSUE. 23 PLEASE REMIT $1.50 TO RECORD RESEARCH, 131 HART STREET, BROOKLYN 6, NEW YORK, AND YOUR RENEWAL WILL BE EXTENDED FOR AN ANNUAL SUBSCRIPTION OF SIX ISSUES.

THE CONTENTS OF RECORD RESEARCH ARE INDEXED EVERY MONTH IN THE 'MUSIC INDEX', THE KEY TO CURRENT MUSIC PERIODICAL LITERATURE

RIM CHIPS

Harris



"...honey, now hear the way he takes this solo, his drive, his breaks, and listen to that beat, just moves, and here comes the vocal, the greatest, the...honey... where you going?...honey...honey..."

Daddy of the Clarinet

WILBUR SWEATMAN

Few, if any, can boast the longevity of Wilbur Sweatman, 'the daddy of the clarinet' in terms of musical service and popularity. Yet the pages of jazz history seem to have forgotten this man except for a few words about his prowess as a manipulater of three clarinetists at once, and some of it quite derogatory too. There's so much history to Wilbur Sweatman that we are certain that when his story is told, his will be an information angel for future generations of jazz historians. Many may ask why Sweatman has been so reticent, why he has not inundated countless tomes and magazines with his reminisces of his more-than-sixty years in the music game. Wilbur is really too proud to give a direct answer, but we can read between the lines that he has been woefully neglected by our jazz authors and also that his opinion of the 'folk-lorist' treatment of the history of jazz has been low.

Those who know Sweatman personally or go back far enough to remember Sweatman use such phrases to describe him as "the original ragtime clarinetist", "he was the first I ever heard play the clarinet in the jazz way", "Man! We used to go hear him to learn his tricks", "Everybody was trying to copy him or steal his stuff."

A number of years ago at a 'Stuyvesant Casino (NYC)' gig, a heated discussion was on among many musicians about all this originality in jazz, and the late great Sidney Bechet, a participant in the discussion, blurted out the name of Wilbur Sweatman as the man who could really tell the story straight and honest. Later on, in other discussions, where Sweatman's name was dropped, Garvin Bushell, a pioneer in his own right, described Wilbur as the dean of the clarinetists who you would have to go to first in order to correctly research a point in jazz history. Gene Sedric still remembers that tremendous run on clarinet by Wilbur on 'Think Of Me Little Daddy' (Columbia Record in 1920). The reaction in musical circles to it was quite laudatory. Buster Bailey humorously recalled his dad's idolatry of Sweatman's control and tone on the clarinet. In fact the elder Bailey wanted Buster to play just like Wilbur. There are so many more such recollections by those who know about Sweatman but we'll have to call a halt to them now and let you in on Sweatman's present activities.

Today, Wilbur, his clarinet days behind him, is still active in the music business. He has recently opened up an office at 1674 Broadway and his activities encompass music promotion and the handling of music estates, particularly his own and that of Scott Joplin of which he is administrator and publisher. He is also busily engaged in writing his autobiography. We've seen some typed by his secretary and all we can say at this moment is 'wow'. The golden information pours forth. You read about: the great ragtimer, Scott Joplin; the legendary pianists, Tony Jackson and Mike Bernard; the furious arguments he had with Jelly Roll at Mrs. Joplin's boarding house; the mastery of Freddie Keppard and their Brighton Beach playing days; Bill Basie and Edward Kennedy Ellington before they became real royalty; his opening of Connie's Inn in the summer of 1923; his great Hammerstein and Keith circuit touring period in the 2nd decade; the sold-out houses in Chicago around 1910 when he was taking the town by storm with his 'Down Home Rag'; his long and unusual prolific recording career..and many more such reminiscences, which could fill a small encyclopedia Wilbur takes you from 1893 when he was a youngster listening to an imported African tribe who were in Excelsior Park in Kansas City playing strange rhythmic instruments, through his marching band, minstrel and circus days at the turn of the century, right head on through his very long vaudeville period (more than 30 years) in which he was a promoter, booker, band leader etc. as well as an instrumentalist. He played the whole gamut: quadrilles, three steps, plantation songs, ragtime, blues, jazz and repertory of classical - to name a few of the headings. We certainly hope that a book about this remarkable pioneer will soon be in the offering.

We herewith present a brief panorama of Wilbur Sweatman in photos and advertisements.

-LK & BC

Photo - Courtesy of Wilbur Swea

Watch for Opening | Watch for Opening

Summer 1923

CONNIE'S INN

Harlem's Largest Cabaret
WILL OPEN WITH

HARPER & BLANKS

AND THEIR SENSATIONAL

Musical Revue

FRESH FROM EUROPE

Wilbur Sweatman

AND HIS ORIGINAL

JAZZ KINGS

JUST FROM A SUCCESSFUL VAUDEVILLE TOUR
CONNIE'S INN IS DELIGHTFULLY COOLED AND ATTRACTIVELY DECORATED
Cover Charge
MANAGEMENT OF HARRY GRIFFIN

DONT FORGET TO

Watch for Opening | Watch for Opening

NEW YORK STAR
March 1, 1913

JAMES AND BONNIE THORNTON Now Playing the Keith Circuit

McDEVITT, KELLY AND IRENE LUCEY THE PIANOMOVERS AND THE ACTRESS. DIRECTION TOM FITZPATRICK.

WILBER C. SWEATMAN Original Ragtime Clarinetist Direction CHAS. BEERBOWER Management JO PAIGE SMITH Feb. 17—Attleboro, Mass.

CLARK and McCULLOUGH IN "Much Ado About Nothing" Direction PAUL DURAND.

7-LOZANO TROUPE-7 Largest and Fastest Troupe of Tight-Wire Performers in the World

RAY WALKER SEE! DO YOU NEED MUSIC? "GOOD NIGHT, NURSE"—SEE! Writer of the season's successful melodies. Now collaborating with Thomas J. Gray. Room 303, Putnam Bldg., 1493 B'way, N.Y.C.

JUGGLING DE LISLE Featuring the Juggling of Five Hats Direction JO PAIGE SMITH

5 MARTELLS SENSATIONAL CYCLING NOVELTY. BOOKED SOLID.

Week of **May 15th** 1922

LAFAYETTE THEATRE

7th Avenue at 132nd Street, N. Y. C.
Under the Personal Direction of Coleman Brothers

GRAND SPRING CARNIVAL --WEEK--

THE WORLD'S GREATEST JAZZ ARTISTS **WILBUR C. SWEATMAN**
The Originator and Much Imitated Rag-Time and Jazz Clarinetist In a New Act Entitled
- "THE ACME OF SYNCOPATION" -
Asissted by, **William Hegeman**, *Pianist* **Buddy Edward**, *Drums*

Chappelle & Stinnette FEATURING EVA TAYLOR and CLARANCE WILLIAMS

HARPER & BLANKS REVUE FEATURING Harper & Blanks--Love & Shenk, Clifford Trio--Casmen & Sanders, Ed Green--Dave & Terese, The McLarens, And The Big Folly Beauty Chorus, James P. Johnson, Musical Director

EXPOSITION JUBILEE FOUR Comedy Harmony Singing

THE 5 HARLEQUINS-- World's Greatest Acrobats

Essie **WHITMAN SISTERS** Alice

JOHNNIE WOODS VENTRILOQUIST

Blue **SCOTT** | James **THOMAS** 3 PEPPER SHAKERS | Tiny **RAY**

4--MELODY MAIDS--4 SINGING TALKING

3 McKAY SISTERS MUSICAL SINGING DANCING

Matinee Daily 2:15---Evenings 8:15
Watch For The Big Surprise, Week of May 22nd

Special Midnight Show Friday, May 19th
Seat Now on Sale, Phone. Morn. 1811

THE AMERICAN MINSTREL THEATRE ON PHONOGRAPH RECORDS 1894 - 1929

A. R. Danberg

PART 2

After the first minstrel show by the Virginia Minstrels in 1843, enthusiasm for the "black face" entertainment swept the country. The songs, dances and comic routines of the shows amused American and European audiences for over 75 years. In the early history of phonograph records many record companies capitalized on buyers' interest in the minstrel performances and issued cylinders of minstrel songs and jokes. The United States Phonograph Company in 1894, and the Columbia and Edison Companies a few years later, recorded a number of singers doing either popular Tin Pan Alley "coon" songs or a more elaborate series of records, "a complete minstrel first part, introducing overture with bones and tamborine accompaniment, several jokes and witty sayings, interspersed with laughter and applause by the audience, and finishing with some comic or pathetic Negro song." Although the pattern of minstrel entertainment was thin and very far removed from an authentic delineation of Negro character or music, the minstrel shows were still a very popular entertainment and the recorded performances sold widely. Hundreds of minstrel records were made in the early years of the Twentieth Century.

The 1901 Victor Catalogue advertises..

THE GEORGIA MINSTREL COMPANY
& CHORUS
Assisted By
Messrs. S. H. Dudley — Wm. P. Hooley
Harry Macdonough — Frank Banta
and
The Metropolitan Orchestra

The Orchestra, the jokes of the funny End Men, the brilliant chorus and fine solos make a veritable carnival of mirth and melody.

* (Matrix Not Available)

* Victor M 3035 (Monarch 10")
MINSTREL RECORD #1
Introducing "I'se Gwine Back to Dixie" by the renowned basso, Mr. Hooley.

* Victor M 3036
MINSTREL RECORD #2
Overture by the Metropolitan Orchestra "Carry Me Back to Ole Virginia" by the Georgia Minstrel Company.

* Victor M 3037
MINSTREL RECORD #3
Opening Chorus, "Hear Dem Bells." Mr. Macdonough sings "A Picture No Artist can Paint."

Victor M 3038
MINSTREL RECORD #4
The End Men again say something funny and the audience laughs.

Victor M 3039
MINSTREL RECORD #5
The announcement that Mr. Macdonough will sing "The Blue and the Gray" is hailed with tumultuous applause.

* Victor M 3040
MINSTREL RECORD #6
Mr. Dudley sings the popular coon song, "Fly, Fly, Fly", with full chorus and orchestra. These records are full of original wit and Negro humor

* Victor V 506 (Victor 7")
MINSTREL RECORD #1
Introducing "Just One Girl" by Mr. Dudley.

* Victor V 507
MINSTREL RECORD #2
Introducing "Darktown is Out Tonite" by Mr. Dudley

a 508-3 11/14/00 -
Victor V 508
MINSTREL RECORD #3
Introducing "The Old Folks at Home" by Mr. W.F. Hooley

* Victor V 509
MINSTREL RECORD #4
Introducing "How I Love My Son," by Mr. Dudley, the phenomenal baritone.

* Victor V 510
MINSTREL RECORD #5
Mr. Hooley, the eminent basso, sings "Massa's in de Cold, Cold Ground."

This series does not appear to be as elaborate a production as the one described at the beginning of this article, from Victor's 1903 catalogue. The latter series was on Monarch 10" records, but in the same 1903 catalogue four of these records are also advertised on 12" Victor Deluxe:

#M 1834 becomes Victor 12" #31129
#M 1826 becomes Victor 12" #31130
#M 1827 becomes Victor 12" #31131
#M 1828 becomes Victor 12" #31132.

The Columbia Disc Records Catalogue in 1903 lists several single minstrel records, and a twelve-record series.

* Matrix not Available

* Columbia 641 — Minstrels
COON, COON, COON
Introducing Orchestra Overture, a comedy chat on singer and singing, concluding with the popular "Coon, Coon, Coon" song - Jubilee Chorus.

* Columbia 642 — Minstrels
HEAR DEM BELLS

* Columbia 643 — Minstrels
A HIGH OLD TIME

* Columbia 644 — Minstrels
THE LAUGHING SONG

* Columbia 645 — Minstrels
THE OLD LOG CABIN

* Columbia 646 — Minstrels
SADIE RAY
Introducing Orchestra Overture, a humerous dissertation on Woman and her origin, concluding with the beautiful ballad "Sadie Ray" with chorus.

* Columbia 798 — Minstrels
I'VE A LONGING IN MY HEART FOR YOU, LOUISE

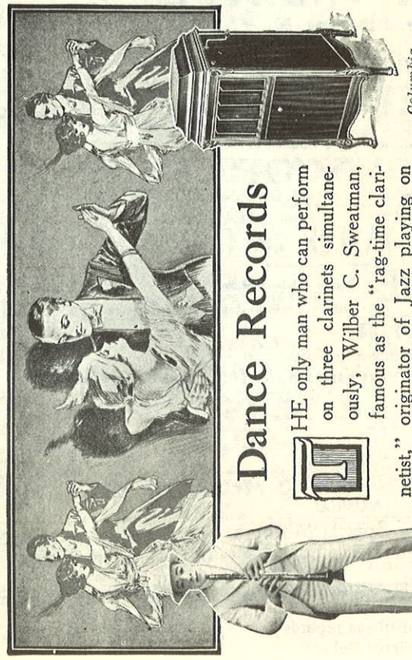
* Columbia 799 — Minstrels
MY HEART LOVES YOU TOO

* Columbia 800 — Minstrels
MANDY LEE

* Columbia 801 — Minstrels
MY WILD IRISH ROSE

* Columbia 802 — Minstrels
TELL ME

* Columbia 803 — Minstrels
WHEN THE AUTUMN LEAVES ARE FALLING



W. C. Sweatman
Sweatman's Original Jazz Band

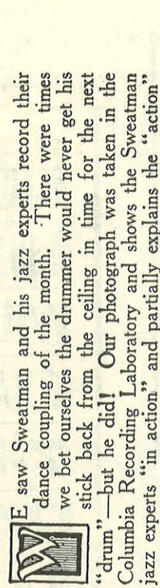
Dance Records

THE only man who can perform on three clarinets simultaneously, Wilber C. Sweatman, famous as the "rag-time clarinetist," originator of Jazz playing on that popular instrument and the moving spirit of Sweatman's Original Jazz Band, has given Columbia Dance Lists a new shock. Anyone who thinks the limit of Jazz music has been reached will guess again after hearing Sweatman's Band. Earl Fuller contributes still further joy to the Elysian fields of Dancedom and Jockers Brothers play our first selections from "The Rainbow Girl," latest New York success. A "Jazarimba" orchestra furnish a unique novelty in dance music. Prince's Band handles the "populars" in a One-step and Fox-trot and Prince's Orchestra—as only this orchestra can—gives us the waltzes of the month.

Columbia Grafonola Type G $110

10-inch Dance Records

REGRETFUL BLUES. Fox-trot. (Hess.) Wilber C. Sweatman's Original Jazz Band.
EV'RYBODY'S CRAZY 'BOUT THE DOGGONE BLUES BUT I'M HAPPY. Fox-trot. (Creamer and Layton.) Wilber C. Sweatman's Original Jazz Band.
A 2548 10-inch 75c.



Wilbur C. Sweatman's Original Jazz Band

Dance Records

EE saw Sweatman and his jazz experts record their dance coupling of the month. There were times we bet ourselves the drummer would never get his stick back from the ceiling in time for the next "drum"—but he did! Our photograph was taken in the Columbia Recording Laboratory and shows the Sweatman jazz experts "in action" and partially explains the "action" to be found, in their Columbia dance recordings! The Sweatman crowd are surely saturated with syncopation. While playing they swing and beat time with their entire anatomy. It is their thorough feeling of the music which enables them to play such rag riots of jazz pyrotechnics as "Good-bye Alexander" and "Darktown Strutters' Ball."

GOOD-BYE ALEXANDER. One-step. Introducing "Oh Frenchy." (Creamer and Layton.) Medley C. Sweatman's Original Jazz Band. (Conrad.) Wilber
THE DARKTOWN STRUTTERS' BALL. Medley Fox-trot. Introducing "I'm Sorry I Made You Cry." (Shelton Brooks.) (Clesi.) Wilber C. Sweatman's Original Jazz Band.
A 2596 10-inch 85c.

* Columbia 804 Minstrels
OLD FOLKS AT HOME

* Columbia 805 Minstrels
MY OLD KENTUCKY HOME

* Columbia 1109-A Minstrels
INTRODUCTORY OVERTURE.
By the Entire Company.

* Columbia 1109-B Minstrels
OUR LAND OF DREAMS, Ballad.
Baritone Solo with chorus by Entire Company. Orchestra Accompaniment.

* Columbia 1109-C Minstrels
END MAN STORIES

* Columbia 1109-D Minstrels
END MAN SONG, I'M A NIGGER THAT'S LIVING HIGH.
With Chorus by the Entire Company. Orchestra Accompaniment.

* Columbia 1109-F Minstrels
I'M WEARING MY HEART AWAY FOR YOU.
Tenor Solo, with Chorus by the Entire Company, Orchestra Accompaniment.

* Columbia 1109-G Minstrels
JOKES BETWEEN INTERLOCUTOR & END MEN

* Columbia 1109-H Minstrels
MY FRIEND FROM INDIA - Coon Song, with chorus by Entire Co. Orch. Acc.

* Columbia 1109-I Minstrels
FINALE: THE BLACK HUSSARS MARCH
With Chorus by Entire Co. Orch. Acc.

* Columbia 1109-J Minstrels
MUSICAL SPECIALTY. TRUMPET SOLO.

* Columbia 1109-K. Minstrels
MONOLOGUE

* Columbia 1109-L Minstrels
BANJO SOLO: YANKEE DOODLE.
With Orch. Acc.

In 1904, Victor came out with the first of their Olden Time Minstrel Records. A listing for the first record is unknown, but

B1721-3 Victor M 4082 (Monarch 10")
OLDEN TIME MINSTRELS - "B"
Military Song: "Goodbye Little Girl, Goodbye."

The February 1905 catalogue includes an elaborate description of the third of Victor's new series:

* Matrix Not Available

* Victor M 4083 (Monarch 10")
OLDEN TIME MINSTRELS - "C"
The gentlemen seat themselves in the traditional way, and the opening overture, "Nigger in an Earthquake" is played in a lively manner. Bones describes a terrible cyclone which blew out the walls of a building and left only the roof standing. When the Interlocutor doubts this tale, Bones turns the joke on him in the customary style of the End Man.
A favorite ballad of the '60's, "Mother's Watch by the Sea," is sung by the tenor with Quartet chorus.

In March of 1905, two records:

* Victor M 4245 (Monarch 10")
OLDEN TIME MINSTRELS - "D"
Negro Shout, "Keep on a-Climbin'"

* Victor M 4244 (Monarch 10")
OLDEN TIME MINSTRELS - "E"
March Song, "Good-Bye, Sis"

April, 1905:

* Victor M 4262 (Monarch 10")
OLDEN TIME MINSTRELS - "F"
The dusky entertainers are invited by the kind-hearted Interlocutor to resume a sitting posture. This privilege being accepted, the celebrated Black Satin Orchestra tears off a small portion of the opera of Carmen as an opening overture. Two world-renowned End Men are introduced and greated with enthusiasm. Bones, remarking on his friend Tambo's melancholy appearance, is told that a new combination suit of underwear is responsible; Tambo having forgotten the combination is unable to get out of the suit.
"My Love Remains the Same" by the Silvery-Voiced Tenor, supported by the Stove Polish Quartette.

The December 1905 catalogue lists a record which apparently attempted to capture the sounds and sights of a minstrel parade, the usual custom the afternoon before the show, when the minstrel company had come to town.

* Matrix Not Available

* Victor 4489 (10")
THE MINSTREL PARADE - Hoffman
Faintly down the street comes the sound of the Minstrel Band - they march nearer and nearer and now are abreast, every man doing his utmost. The trombone performs prodigies and is in his glory, while the crowd is delighted with the lively strains and flashing uniforms. They pass by and the music sounds fainter and fainter, dying away in the distance. Very realistic.

The last record of the Old Time Minstrel series is listed in March 1906, as well as the first - and last - performance of the Matinee Minstrels, a company whose entertainments Victor apparently decided to curtail.

B2962-2 Victor 4599 (10")
OLDEN TIME MINSTRELS - "G"
Darky Shout, "Get Happy"
After a short discussion of babies between "Billy" and "Len", in which that time-honored "nickel-out, nickel-in" joke renews its youth, the rollicking end-song "Get Happy" is sung with a general jubilee at the finish.

* Matrix Not Available

* Victor 31488 (12")
MATINEE MINSTREL SERIES #1
Containing dialogue on Poets and the favorite Minstrel Ballad "Eileen Alana". The famous "Evening with the Minstrels" series has been one of the most popular and entertaining features ever introduced by the Victor Co., and is today in the height of its success. The numerous imitations of it which appeared have long ago vanished. The superior recording process and the splendid array of talent which the Victor controls exclusively made the difference! We now begin a new series with this splendid "Number 1" and will endeavor to surpass the present series if possible.

The Columbia Catalogue for 1905 renumbers many of the previous minstrel issues and adds a few more to the list. When no description of the record is given, refer to above Columbia record numbers. The new numbers were also available on "Gold-Molded" cylinders.

* Matrix Not Available

Columbia # 33 becomes #13000
Columbia #643 becomes #13001
Columbia #645 becomes #13002

* Columbia 13003
TWO LITTLE GIRLS IN BLUE (Minstrels)
Columbia #644 becomes 13004
Columbia #642 becomes 13005

* Columbia 13007
PLAY ON THE GOLDEN HARP (Minstrels)

* Columbia 13006
UPON THE GOLDEN SHORE (Minstrels)

* Columbia 13008
MAMIE REILLY' (Minstrels)

* Columbia 13009
HELLO, MY BABY (Minstrels)

Columbia #804 becomes 13010

* Columbia 31608 (Minstrels)
GOOD-BYE, DOLLY GRAY.
Introducing Orchestra Overture, up-to-date jokes, concluding with military song, "Dolly Gray"; with bugle call effects and Quartette chorus.
Columbia #641 becomes 31609
Columbia #646 becomes 31610

* Columbia 31691 (Minstrels)
I'D LEAVE MY HAPPY HOME FOR YOU

* Columbia 31692 (Minstrels)
MY CREOLE SUE

* Columbia 32392
THE SQUASHTOWN AMATEUR MINSTRELS
Orchestra Accompaniment.

THE SERIES 1109A-L becomes #32045A-L.

The 1906 catalogue adds no new titles and returns to the first numbering system. The old series 1109A-L is advertised as "AN EVENING WITH THE MINSTRELS. This series of twelve records constitutes a complete minstrel performance ...." Records #1109J, 1109K, 1109L are listed as part of the "olio". After this comes the single items, gathered under the heading:
MINSTREL FIRST PART - with Orchestra & Chorus. Each record includes Overture with Bones, new jokes and witty sayings, interspersed with laughter and applause....

7" and 10": Columbia #32, 641, 642, 643, 798, 802, 804, 805.
10" only: Columbia #644, 645, 646, 799, 800, 803.
7" only: Columbia #801.

Victor's May 1907 catalogue introduced the popular Christy Minstrels:

* Matrix Not Available

* Victor 5097 (10"; Take #3)
CHRISTY MINSTRELS - NO. 1
Introducing "College Life" and "My Kickapoo Queen."

* Victor 5098 (10"; Take #3)
CHRISTY MINSTRELS - NO. 2
Introducing "Yankee Doodle Negroes" and "San Antonio."
The original Christy Minstrels were the greatest entertainers of their kind and this new series is patterned after their old-fashioned style of minstrelsy ...

and in June 1907,

* Victor 5122 (10"; Take #2)
CHRISTY MINSTRELS - NO. 3
Introducing "Good-Bye New York Town" and "My Creole Saidee." Featuring Collins, Murray and the Haydn Quartet.

Many of the men who recorded minstrel records are important figures in the history of the phonograph record. The early singers who recorded their musical and comedy specialties often took part in the minstrel productions. By the 1890's the stage minstrel performers did not attempt any authenticity in their characterization of the Negro; the shows often included blackfaced tenors singing in an alleged Irish brogue or German dialect. To sell their cylinders, the recording companies naturally capitalized on as many of their artists' talents as they could. The singers for the phonograph companies made minstrel records, realizing that the shows were still popular with the American public.

Probably because successful stage minstrel performers would require expensive salaries, they did not record extensively (Lew Dockstader did one baritone solo, "Everybody Works but Father" on a Columbia "Gold-Molded Cylinder Record" #32927 in 1905, and Joseph Jefferson did two Talking Records for the same Company in 1906). The earliest companies preferred to popularize singers and comedians who had made successful voice tests, performers who were relatively young and unknown, with widely varying theatrical backgrounds.

Some of the most popular early singers who also made minstrel records were Billy Murray, Arthur Collins, Len Spencer, Byron G. Harlan, Frank Stanley, Henry Burr, Albert Campbell, and Steve Porter; Harry Macdonough and S. H. Dudley were also active in recorded minstrelsy until 1902. The careers of a few of these men enlarge the background of recorded minstrel history.

Billy Murray (tenor), who died only a few years ago, is thought by many collectors to be the greatest American pioneer recording singer and comedian. He was born in Philadelphia in the 1880's, the son of an Irish blacksmith. As a youth he sang in honky-tonks, medicine shows and small time vaudeville throughout the country. In 1897, in San Francisco, he made cylinder records for the Bocigalupi Brothers, Edison's West Coast distributors. Murray sang coon songs and sentimental ballads, but with a very limited popularity. It seems that the demand for Edison cylinders was so great in the East that the factory at Orange, New Jersey was unable to supply them to Western dealers, and the Bocigalupis issued their own recordings, which were unknown at the main Edison plant. Before 1900, Billy Murray became a well-known phonograph singer on the West Coast, in Hawaii and even in China and Japan, but nobody East of the Rockies had ever heard of him.

While in California, Murray joined the Al G. Fields Minstrels and in 1903 went East with the troupe. He had an introductory letter to Mr. Edison and almost at once began recording for Edison, Victor, Columbia, Zonophone, Leeds, and other companies. His records were phenomenal sellers; people said they were the only ones so clear that you could catch every word on first hearing. This was partly because there was a certain sharpness to his voice; he also nasalized certain syllables to emphasize important words and phrases. (According to Jim Walsh in HOBBIES Magazine, the nasal quality is not unpleasant when records are played at exactly the right speed. The old discs are set for 72-75 revolutions a minute, not 78-80 RPM.) Murray was second only to Henry Burr in the number of individual titles recorded, but in the early days, he was a bigger seller than his friend "Hank."

Before 1905, Murray teamed up with Steve Porter, Arthur Collins and Byron Harlan, and formed a male quartette which sang at many club dinners and other social events in New York. They also called themselves the RAMBLER MINSTREL COMPANY and made many "blackface" records in which Porter was the Interlocutor and either Murray or Collins took the star singing part. They were the American Quartet on Victor and the Premier Quartet on Edison. They were the Victor Vaudeville Team and played in almost all the Edison comedy sketches by the Empire Vaudeville Company.

There was a lot of variety in their records. For example, in addition to coon songs and sentimental ballads, in 1901 the American Quartet did a descriptive scene called "A Negro Wedding in Southern Georgia" and another, "The Side Walks of New York." In the same Victor catalogue they also sang "A National Medley - Imitations of Negro, Irish, German, Hebrew and Yankee."

In 1905-1910, some of Billy Murray's most popular solos were "The Yankee Doodle Boy," "You're a Grand Old Flag," "Everybody Works but Father," and "Casey Jones." In 1907 he began singing with Ada Jones. In 1909 he signed a joint contract to record only for Victor and Edison; a few years later he was also drawing the largest salary in the Eight Famous Victor Artists Troupe.

From 1920-1928, he signed exclusively with Victor. During this time his vogue diminished and he was no longer the comedian whose records the Victor Catalogue could advertise as entertaining "a larger audience than any other singer who has ever lived."

(To Be Continued)

COMING ***** COMING ***** COMING
THE FOLKLORE CENTER
FOLK MUSIC GUIDE
★ USA ★
THE FIRST ISSUE WILL FEATURE AN ARTICLE BY SAM CHARTERS ON MOSES ASCH, PRESIDENT OF FOLKWAYS RECORDS.
FOR DETAILS
WRITE TO: THE FOLKLORE CENTER
110 MacDougal Street
NYC 12, NY

WILLIAM E. TOTH TOLD ME

by Woody Backensto

First let me put it this way: I heard and danced to the Whiteman band at intervals of a year apart, a number of times; also, it was my luck to have contacted several of the brass men to offer the new Shastock Mute which earned testimonials from 1919 on. The two Shastock brothers, as well as my brother and I, manufactured these mutes --- the first three men were crack musicians. We all seemed to agree, after listening to Bix on many occasions that he could not play the same rehearsed number twice alike, and for a band that recorded it was the cardinal rule to play it identical with the recorded version and never hack it up. This Bix could never do, so his tenure with bands was ever short.

Speaking of the Golden Twenties: No orchestra lasted long in the limelight even if every member was a colossus and the the trumpet or cornet player was a stinker --- and that fact was and is true in every case where an orchestra became famous with a certain great trumpet man and he suddenly left. Unless an equally fine replacement was found to fill the gap, that orchestra faded out of the picture very rapidly regardless of who the leader was!

Believe me, Frank Guarente , Henry Busse, and Red Nichols were the astoundment of the music business. You never need apologize for their work as for other so-called great men of music. Pick up any record that had any of these three men on them and see for yourself why they were great, flawless, and with almost effortless style; yet they pushed hard into that mouthpiece.

Just check my remarks against the showing of the orchestras or bands over the period of years. They recorded and they were in demand as long as the trumpet man could "take off" or round out the peaks. Just how long would Guy Lombardo have lasted were it not for the great trumpet work of his brother? Neither he nor his sax-playing brothers mean much that any replacement couldn't better in every manner and form.

After listening to a tape of Red Nichols' recordings: I did enjoy every bit of it including his theme song of "In The Land of San Domingo" or "The Wail of the Winds" He does fit into any sort of unit, be it large or a small combo. His tone is cutting so that even the faintest whisper records, and it does not have the saliva-tone and effect that Bix had. I heard Bix on records and in real life and strangely enough never cared for his tone or style.

I often wonder what some of the present day musicians would have done recording directly onto wax instead of tape, where splices can make even the worst hams sound like legitimate musicians. Listening to some of the present day sax men, one wonders why they can't afford the price of a reed for the sax instead of the orange crate they use as a reed. I also wonder if some of these ever heard of slap-tongueing done in the early twenties, or the present-day brass men, who with all the modern mutes fail to imitate the oldtimers who used the most primitive mutes such as the ends of fish horns, stiff-collar bands , plumber's friends, felt hats, drinking glasses, 50's cigarette cans, and pound tobacco tins, and other assorted inventions to create the wanted effects (Henry Busse was the forerunner to present-day mutes. On the original Whiteman recording of "Just Snap Your Finger With Care", Busse used the makeshift mute for the first time, a cigarette can that held 50 cigs; while the trombone player used a Tuxedo tobacco can.)

I do not think a single present day outfit could cut a single side of a record, on any medium, right through the number without flaw. In the old days everything was rehearsed until everyone knew their parts and did their shading to create the classics which today we enjoy of the past. I had the rare privilege of hearing most of the greatest bands in real life in dance halls and on stage and know their abilities--and all without the aid of amplifiers. Everything was real and original and not as today when everything is first processed electronically even before the first person beyond the music stand hears it.

Speaking of Cass Hagan recordings (1927) in his collection: At that time he was very much unknown but the two records I did buy were strictly on their merits and most exceptional. You see, at that time, the Ted Lewis band was near its zenith; Ray Miller was superb; Ben Bernie was then the musicians band; and of course Paul Specht, Leo Reisman, Isham Jones, Paul Whiteman, Ben Selvin, Herb Wiedoft, Sam Lanin, Wayne King, etc., were on top and to keep up with their recordings left little cash for the outsiders who got little publicity.

Remarks concerning the bands: BEN BERNIE and his HOTEL ROOSEVELT ORCH. was his original unit and with it he then became famous. He was considered the musician's band, over a very long stretch of years until he lost his ability to capture good trumpet men, then he had to fake with his personal patter and showmanship to stay near the top, up until his death.

RAY MILLER and his ORCHESTRA was one of the greatest; they were good men and musicians and had one of the most powerful brass section of all times.

The famous and original PAUL SPECHT and his HOTEL ASTOR ORCHESTRA with THE GEORGIANS and THE ROMANCERS had such men as Frank Guarente , Ray STillwell Art Schutt, Johnny O'Donnell, Harold Saliers, Chauncey Moorehouse, Frank Smith, Joe Tarto, and Russell Deppe. They played every type of music from classics to low-down jazz, waltzes, tangos, etc., with ease and beauty in tone, arrangements and its renditions. This is the orchestra I always considered the greatest dance ork of all time. After Guarente left, Specht replaced him with Frank Quatrell from the ORIOLE TERRACE ORCHESTRA of Danny Russo and Ted Fiorito, and he went along for a while. As good as Quatrell was the descent was on and soon Specht was just another outfit that faded into oblivion without good trumpet men.

The famous Russo-Fiorito ORIOLE TERRACE ORCHESTRA had a trombone man named Roy Maxim. When Quatrell decided to join Paul Specht at the Hotel Alamac Roy Maxim also left and joined PAUL WHITEMAN. He was a colossus among trombone men, on recording his megaphone and various mutings came through like few brass men could in the old acoustical days. Just pick up any Whiteman record from "I Love You", "Along The Old Lake Trail," "Home in Pasedena", "Orange Grove In California", etc., and give me a reason why this great man never got credit for his great trombone work, yet lesser blown-up characters sop up credit. Certainly he far overshadowed Dorsey as did so many other great trombone men, yet in later years everything that sounded like great trombone work in any band Dorsey would get credit for it even though his tenure with bands was very short indeed. He could work for one boss and that was TD.

HERB WIEDOFT'S CINDERELLA ROOF ORCHESTRA hailed out of the west heralded as the "Paul Whiteman of the west." Besides having one of the greatest collection of west coast musicians, most of the members of the unit were composers in their own right: Vincent Rose, piano; Herb Wiedoft, a great trumpet man; a former Art Hickman man, Harry Owens (later with his Royal Hawaiians), an even greater trumpet man; Jesse Stafford, trombone; Terriss, sax, etc.

TED LEWIS and HIS BAND had a radio show which was sponsored by the Valspar Paint and Varnish Co. and he had at the time two of the greatest trumpetmen ever gotton together in one unit. One was Muggsy Spanier and the other I never knew his name. If you listen closely as I did in live performances of this great band you may agree with me that the 2nd tp was a better musician than Muggsy -- and Muggsy was great. Also, the two trombone men were colossal. Ted Lewis faded fast after he lost these great men.

THE BENSON ORCHESTRA of Chicago, under the direction of Roy Bargy, was a very popular and famous outfit of the 20s. Later Bargy joined Whiteman after Ferde Grofe left with most of the other original Whiteman men.

Of Dr. Frank Black: He is one of the greatest musicians of the past 40 years, and one of the greatest arrangers of music of the Golden Era of dance music of the 20's and 30's. He, perhaps, held the piano

(To be continued on page 24

4401 thru 4600
The "King" of R & B Labels

compiled by **Anthony Rotante**

4401 JOE THOMAS - HARLEM HOP(5802-2)/ SOOEY SOOEY BABY(5930-1)
4402 WYNONIE HARRIS - I WANT TO LOVE YOU BABY(5933-2)/ MR. BLUES IS COMING TO TOWN(5932-2)
4403 THE THUMPETEERS - NOBODY'S FAULT BUT MINE(5820)/ THIS IS A MEAN OLD WORLD(5841)
4404 SWANS SILVERTONE SINGERS - JESUS NEVER FAILS(5924)/MOTHER'S NAME LIVES IN MY HEART(5924)
4405 IVORY JOE HUNTER - LYING WOMAN(5755)/ TOO LATE (5688)
4406 RED MILLER - LOVE LE DARLING(5948) / TO YOU(5851)
4407 THE SPIRIT OF MEMPHIS QUARTET - HOW FAR AM I FROM CANAAN(5901)/I'LL NEVER FORGET(5899)
4408 ELDER BECK - JESUS I LOVE YOU(5942)/ SHOUTING WITH ELDER BECK(5941)
4409 WILD BILL MOORE - BURNT TOAST(5943) / GOON BLUES(5944)
4410 MABEL SCOTT - WILLOW WEEP FOR ME(5937)/ DISGUSTED(5935)
4411 LONNIE JOHNSON - NOTHIN' CLICKEN' CHICKEN(5958)/I'M SO CRAZY FOR LOVE(5955)
4412 BULL MOOSE JACKSON - MY BELOVED(5964)/ BIG FAT MAMAS ARE IN STYLE AGAIN(5966)
4413 JIMMIE MITCHELLE - SONG OF THE WANDERER(5951)/ BIRMINGHAM(5952)
4414 EDDIE VINSON - PEAS AND RICE(5905)/IF YOU DON'T THINK I'M SINKING(5917)
4415 WYNONIE HARRIS - PUT IT BACK(5934)/ TRIPLIN' WOMAN (5984)
4416 RED MILLER - AS LONG AS FOREVER( )/LET'S FACE IT( )
4417 TINY BRADSHAW - BREAKING UP THE HOUSE (5921)/IF YOU DON'T LOVE ME TELL ME SO(5923)
4418 WYNONIE HARRIS WITH LUCKY MILLINDER - OH BABE(5979)/ SILENT GEORGE(5982)
4419 " " " " " -TEARDROPS FROM MY EYES(5981)/PLEASE OPEN YOUR HEART(5980
4420 EARL BOSTIC - HERRY WIDOW WALTZ(5977)/ WAY DOWN(5975)
4421 JOE THOMAS - BIG FOOT(5875)/GOT TO HAVE HER LOVIN(5931)
4422 BULL MOOSE JACKSON - HAVE YOU NO MERCY(5967)/WITHOUT YOUR LOVE(5969)
4423 LONNIE JOHNSON - LITTLE ROCKIN' CHAIR(5957)/WHEN I'M GONE WILL IT STILL BE ME(5961)
4424 IVORY JOE HUNTER - FALSE FRIEND BLUES(5294)/ SEND ME PRETTY MAMA (5296)
4425 CARL VAN MOON - DO SOMETHING FOR ME( )/YOUR LOVE IS GETTING ME DOWN( )
4426 EDDIE VINSON - BIG MOUTH GAL(5906)/ I TRUSTED YOU BABY(5904)
4427 TINY BRADSHAW - ONE, TWO, THREE, KICK BLUES(5922)/WALK THAT MESS(5971)
4428 JIMMIE MITCHELLE - TONIGHT YOU BELONG TO ME( )/WHEN SUMMER IS GONE( )
4429 SPIRIT OF MEMPHIS QUARTET - AUTOMOBILE TO GLORY(5995)/I'LL GO(5998)
4430 SWAN'S SILVERTONE SINGERS - CARELESS SOUL(5991)/MY LORD DONE WHAT HE SAID(5994)
4431 SONNY THOMPSON - SMOKE STACK BLUES(9003)/ UNCLE SAM BLUES(9002)
4432 LONNIE JOHNSON - NOBODY'S LOVIN' ME(5956)/ NOTHING BUT TROUBLE(5959)
4433 BULL MOOSE JACKSON - FORGET & FORGIVE(5965)/MY LITTLE BABY(5963)
4434 JOE THOMAS - SITTIN' AROUND(5928)/ DOG FOOD(5871)
4435 CARL VAN MOON - FOR YOU I PRAYED( )/UNTIL THE REAL THING COMES ALONG( )
4436 LUCKY MILLINDER - THE JUMPING JACK(5909)/ MR. TRUMPET MAN (5861)
4437 EARL BOSTIC - I CAN'T GIVE YOU ANYTHING BUT LOVE(9005)/ROCKIN' AND REELIN' (9004)
4438 SONNY THOMPSON - LONG GONE PT.1(9012)/ LONG GONE PT.2 (9013)
4439 SWAN'S SILVERTONE SINGERS - I GOT A WITNESS(5992)/LIVE SO GOD CAN USE YOU(5993)
4440 SPIRIT OF MEMPHIS QUARTET - GOD'S GOT HIS EYES ON YOU( )/IF YOU MAKE A START TO
4441 JOHNNY O'NEAL - RUTH ANN(9017-1)/ WAR BOUND BLUES(9015-1) ((HEAVEN(
4442 EDDIE VINSON - BALDHEADED BLUES( )/ FEATHERED MAMA( )
4443 IVORY JOE HUNTER - SHE'S GONE BLUES(5305)/STOP ROCKIN THAT TRAIN(5298)
4444 EARL BOSTIC - SLEEP(9018)/ SEPTEMBER SONG(9005)
4445 WYNONIE HARRIS - I BELIEVE I'LL FALL IN LOVE(5388)/ A LOVE UNTRUE(5983)
4446 SONNY THOMPSON - GONE AGAIN BLUES(9001)/JUMPING WITH THE RHUMBA(9000)
4447 TINY BRADSHAW - BRAD'S BLUES(5973)/TWO DRY BONES ON THE PANTRY SHELF(9009)
4448 WYNONIE HARRIS - JUST LIKE TWO DROPS OF WATER(9029)/TREMBLIN' (9028)
4449 LUCKY MILLINDER - CHEW TOBACCO RAG(9033)/GEORGIA ROSE(9034)
4450 LONNIE JOHNSON - FALLING RAIN BLUES(5350)/GOOD NIGHT DARLING(5548)
4451 BULL MOOSE JACKSON - TRUST IN ME(5968)/WONDER WHEN MY BABY'S COMING HOME(5970)
4452 JOHNNY O'NEAL - BLUES ABOUT BABY( )/FRIDAY NIGHT BLUES( )
4453 LUCKY MILLINDER - I'M WAITING JUST FOR YOU(9035)/ BONGO BOOGIE(9036)
4454 EARL BOSTIC - ALWAYS(9020)/HOW COULD YI HAVE BEEN YOU AND I(9019)
4455 IVORY JOE HUNTER - OLD GAL AND NEW GAL BLUES(5309)/100 WEE BLUES(5307)
4456 EDDIE VINSON - HOME BOY(8001)/ TIME AFTER TIME(8003)
4457 TINY BRADSHAW - BRADSHAW BOOGIE(9008-1)/WALKIN' THE CHALK LINE (5845-1)
4458 THE SWALLOWS - WILL YOU BE MINE(8004)/ DEAREST(8005)
4459 LONNIE JOHNSON - TAKE ME I'M YOURS(9027)/WHY SHOULD I CRY(9024)
4460 JOE THOMAS - IF I COULD BE WITH YOU(8012-1)/ JUMPIN' JOE(8015-1)
4461 WYNONIE HARRIS - BLOODSHOT EYES(9031)/ CONFESSIN' THE BLUES(5986)
4462 MOOSE JACKSON - UNLESS(8016)/ END THIS MISERY(8017)
4463 SPIRIT OF MEMPHIS QUARTET - THE WORLD PRAYER(9043)/EVERY DAY AND EVERY HOUR(9041)
4464 SWAN'S SILVERTONE SINGERS - ALL NIGHT, ALL DAY(8024)/A MOTHER'S CRY(8021)
4465 EDDIE 'CLEANHEAD' VINSON - THE PEOPLE ON MY PARTY LINE( )/RAINY MORNING BLUES(
4466 THE SWALLOWS - SINCE YOU'VE BEEN AWAY(8007)/WISHING FOR YOU(8006)
4467 TINY BRADSHAW - I'M A HIGH BALLIN' DADDY(K9037)/YOU CAME BY(K9038)
4468 WYNONIE HARRIS - I'LL NEVER GIVE UP(5030)/MAN HAVE I GOT TROUBLES(5985)
4469 TODD RHODES - GIN GIN GIN(K9045)/I SHOULDN'T CRY BUT I DO(9046)
4470 SONNY THOMPSON - BLUE PIANO(K9008-1)/ SUNSHINE BLUES(K9010-1)
4471 SPIRIT OF MEMPHIS QUARTET - SIGN OF THE JUDGEMENT(9044)/EVERY TIME I FEEL THE SPIRIT
4472 MOOSE JACKSON - CHEROKEE BOOGIE(8013)/ I'M LUCKY I HAVE YOU(8014) ((9042
4473 LONNIE JOHNSON - IT WAS ALL IN VAIN(9025)/YOU ONLY WANT ME WHEN YOU'RE LONELY(9026)
4474 JOE THOMAS - BUTTONS(8014)/ YOU'RE JUST MY KIND(8013)
4475 EARL BOSTIC - FLAMINGO(9007)/I'M GETTING SENTIMENTAL OVER YOU(9021)
4476 LUCKY MILLINDER - GRAPE VINE(8035)/ NO ONE ELSE COULD BE(8033)
4477 ERROLL GARNER - LOVUS BLUE(5054)/ GARNER IN HOLLYWOOD(5053)
4478 ERROLL GARNER - THIS IS MY BELOVED(5055)/UNTIL THE REAL THING COMES ALONG(5056)
4479 ERROLL GARNER - SIX P.M.(5057)/ NEW YORK CONCERTO(5058)
4480 PERCY HAYFIELD - HALF AWAKE(K9062)/ TWO YEARS OF TORTURE(K9061)
4481 THE WRIGHT FAMILY SINGERS - GO WHERE I SEND THEE( )/ IT IS NO SECRET( )
4482 DAVE BARTHOLOMEW - TWINS( )/ SWEET HOME BLUES( )
4483 BIG TOM COLLINS - HEARTACHE BLUES(8059)/REAL GOOD FEELING(8060)
4484 WRIGHT FAMILY SINGERS - LET ME GO( )/ PEACE IN THE VALLEY( )
4485 WYNONIE HARRIS - LOVIN' MACHINE(8037) / LUSCIOUS WOMAN(8039)
4486 TODD RHODES - EVENING BREEZE(K9049)/ GOOD MAN(K9048)
4487 TINY BRADSHAW - LONG TIME BABY(9011)/ T-99 (9067)
4488 SONNY THOMPSON - MELLOW BLUES PT.1(K8011)/MELLOW BLUES PT.2 (K9084)
4489 AL SEARS - BALTIMORE BOUNCE(8056)/NOW RIDE THE 'D' TRAIN(8061)
4490 MARION ABERNATHY - LOVE ME OR PLEASE LET ME BE(5711)/UNDECIDED(5385-1)
4491 EARL BOSTIC - CHAINS OF LOVE(9087)/ I GOT LOADED(9088)
4492 LONNIE JOHNSON - HAPPY NEW YEAR DARLING(5312)/GATEMOUTH MOORE - CHRISTMAS BLUES(5227)
4493 MOOSE JACKSON - I'LL BE HOME FOR CHRISTMAS(9089)/I NEVER LOVED ANYONE BUT YOU(9091)
4494 SWAN'S SILVERTONE SINGERS - BACKSLIDER'S PLEA(8020)/ OVER YONDER(8027)
4495 SARAH MC LAWLER - I CAN'T STOP LOVIN' YOU(8072)/I GOTTA HAVE YOU(8074)
4496 LUCKY MILLINDER - IT'S BEEN A LONG LONG TIME(8034)/THE RIGHT KIND OF LOVIN(8032)
4497 TINY BRADSHAW - THE TRAIN KEPT A' ROLLIN'(9068)/KNOCKIN' BLUES(9069)
4498 JOHNNY SELLERS - DON'T KNOCK AT MY DOOR(8054)/TURN THE LIGHTS DOWN LOW(8055)
4499 AL SEARS - AZORES(8062)/ GROOVE STATION(8063)
4500 THE SPIRIT OF MEMPHIS QUARTET - TELL HEAVEN I'M COMING( )/THE TEN COMMANDMENTS(
4501 THE SWALLOWS - IT AIN'T THE MEAT(K8050)/ EVERNALLY(K8048)
4502 JIMMY RUSHING - HI-HO SILVESTER(K8086)/I'M SO LONELY(K8084)
4503 LONNIE JOHNSON - SEVEN LONG DAYS(9095)/ DARLIN'(9092)
4504 JOHN LEE COOKER - MOANING BLUES(5775)/ STOMP BOOGIE(5590)
4505 BURNIE PEACOCK -(IT'S NO) SIN(8114-1)/ JEALOUSY(8115-2)
4506 BURNIE PEACOCK - MEMORIES OF YOU(8116-2)/CHARMAINE(8117)
4507 WYNONIE HARRIS - TODD RHODES - MY PLAYFUL BABY'S GONE(8038)/HERE COMES THE NIGHT(8036)
4508 DAVE BARTHOLOMEW - IN THE ALLEY(K9070)/ I'LL NEVER BE THE SAME(K9082)
4509 TODD RHODES - YOUR DADDY'S DOGGIN' AROUND(K9051)/ RED BOY IS BACK(K9047)
4510 LONNIE JOHNSON - ME AND MY CRAZY SELF(9094)/ MY MOTHER'S EYES(9093)
4511 EARL BOSTIC - MOON IS LOW(K9085)/ LOVER COME BACK TO ME(K9086)
4512 SWAN'S SILVERTONE SINGERS - EVERY DAY SEEMS LIKE SUNDAY(K8030)/HE'S MY ALL(K8022)
4513 SARAH MC LAWLER - LOVE SWEET LOVE(8073)/ I NEED YOU NOW(8075)
4514 ERSKINE HAWKINS - REMEMBER MY LOVE(K8132)/STEEL GUITAR RAG(K8130)
4515 THE SWALLOWS - TELL ME WHY(8140)/ ROLL ROLL PRETTY BABY(8051)
4516 SWAN'S SILVERTONE SINGERS - ALL ABOARD( )/FATHER ALONE( )
4517 COUNTRY PAUL - AIN'T IT SAD(8148)/YOUR PICTURE DONE FADED(8147)
4518 PLO GARVIN - I'M ON THE OUTSIDE LOOKING IN(9100)/LET ME KEEP YOU WARM(9101)
4519 MELVIN MOORE - I'LL BE THERE( )/ WHILE I'M GONE( )
4520 AL SEARS - BERRY WELL(8065)/ MARSHALL PLAN(8064)
4521 THE SPIRIT OF MEMPHIS QUARTET - THE ATOMIC TELEPHONE( )/HE NEVER LET GO MY HAND( )
4522 ERSKINE HAWKINS - DOWN HOME JULP(K8133)/LOST TRIP(K8131)
4523 DAVE BARTHOLOMEW - LAWDY LAWDY LORD PT.1(K9107)/ LAWDY LAWDY LORD PT.2(K9108)
4524 MOOSE JACKSON - SAD(K8179)/ HOSEY JOE(K8178)
4525 THE SWALLOWS - BESIDE YOU(K8141-1)/ YOU LEFT ME(K8049-1)
4526 WYNONIE HARRIS - KEEP ON CHURNIN'(9097)/MARRIED WOMEN STAY MARRIED(9098)
4527 SONNY THOMPSON -CLANG CLANG CLANG(8176)/LULA REED - I'LL DROWN MY TEARS(8143)
4528 TODD RHODES - ROCKET 69 (9052-1)/POSSESSED(9050-1)
4529
4530 BILL DOGGETT - BIG DOG PT.1 (K9128)/ BIG DOG PT.2 (K9129)
4531 JIMMY COLE - COLE TATER(K9103)/ I GOT IT BAD & THAT AIN'T GOOD(K9102)
4532 COUNTRY PAUL - SINCE I SEEN YOUR SMILING FACE(K8146-1)/ONE MORE TIME(K8149-1)
4533 THE SWALLOWS - I ONLY HAVE EYES FOR YOU(K8182)/YOU WALKED IN(K8184)
4534 LUCKY MILLINDER - LOADED WITH LOVE(K8189)/RAM-BUNK-SHUSH (K8191)
4535 MOOSE JACKSON - BOOTSIE(K8195)/(LET ME LOVE YOU) ALL NIGHT LONG(K8193)
4536 EARL BOSTIC - LINGER AWHILE(K8202)/ VELVET SUNSET(K8200)
4537 TINY BRADSHAW - HAITIAN'S SACK(K9112)/NEWSPAPER BOY BLUES(K9111)
4538 THE SPIRIT OF MEMPHIS QUARTET - EASE MY TROUBLE IN MIND(K9076)/THAT AWFUL DAY(K9074)
4539 MELVIN MOORE - POSSESSED(K8151)/ HOLD ME, KISS ME, SQUEEZE ME(K8152)
4540 AL SEARS - STEADY EDDIE(K8066-1)/WELL DON'T WEAR NO BUTTON-UP SHOES(K8067-1)
4541 SONNY THOMPSON - LET'S CALL IT A DAY(8142)/ BLUES LALIBO(8145)
4542 SWAN'S SILVERTONE SINGERS - TELL THE BELL(K8025)/GRANT IT LORD(K8028)
4543 BURNIE PEACOCK - EL CHOCLO(K8235)/HERE IN MY HEART(K8236)
4544 DAVE BARTHOLOMEW - MY DING-A-LING(K9109)/BAD HABIT(K9072)
4545 LUCKY MILLINDER - WHEN I GAVE YOU MY LOVE(8190)/PLEASE BE CAREFUL(8188)
4546 TAB SMITH - TAB'S PURPLE HEART(K9115)/SUNNY SIDE OF THE STREET(K9114)
4547 TINY BRADSHAW - RIPPIN' AND RUNNIN'(K9110)/LAY IT ON THE LINE(K9113)
4548 BILL DOGGETT - GLO' GLUG(K9130)/PLEASE DON'T EVER LET ME GO(K9131)
4549 SARAH MC LAWLER - READY WILLING AND ABLE(K8239)/PLEASE TRY TO LOVE ME(K8237)
4550 EARL BOSTIC - MOONGLOW(K8201)/ AIN'T MISBEHAVIN'(K8203)
4551 MOOSE JACKSON - SEARCAT BLUES(K8181)/THERE IS NO GREATER LOVE(K8194)
4552 BURNIE PEACOCK - DOG DAYS(8230)/MY BLUE HEAVEN (8234)
4553 LONNIE JOHNSON - I'M GUILTY(9144)/ CAN'T SLEEP ANYMORE(9147)
4554 SONNY THOMPSON - REAL REAL FINE PT.1(8174)/REAL REAL FINE PT.2(8175)
4555 WYNONIE HARRIS - NIGHT TRAIN(8259)/ DO IT AGAIN PLEASE(8260)
4556 TODD RHODES - SNUFF DRIPPER(K9154)/ TRYING(K9152)
4557 LUCKY MILLINDER - LORD KNOWS I TRIED(8255)/HEAVY SUGAR(8256)
4558 THE CHECKERS - OH OH OH BABY(8252)/PLACE IN MY HEART((8253)
4559 DAVE BARTHOLOMEW - MOTHER KNOWS BEST(K9083)/THE GOLDEN RULE(K9080)
4560 COUNTRY PAUL - BLACK CAT TRAIL(8215-1)/I'LL NEVER WALK IN YOUR DOOR(8214-1)
4561 SARAH MC LAWLER - I'M JUST ANOTHER ONE(K8238)/ROMANCE IN THE DARK(K8240)
4562 SPIRIT OF MEMPHIS QUARTET - JESUS BROUGHT ME(K9161)/JUST TO BEHOLD HIS FACE(K9165)
4563 EDDIE VINSON - GOOD BREAD ALLEY(9159)/ I NEED YOU TONIGHT(9158)
4564 JIMMY RUSHING - GO GET SOMEBODY YOU FOOL(8085)/THE WAY I FEEL(8087)
4565 WYNONIE HARRIS - DRINKING BLUES(K8261)/ ADAM COME AND GET YOUR RIB(K8262)
4566 TODD RHODES - PIG LATIN BLUES(K9155)/ BLUE AUTUMN(K9153)
4567 JOHNNY SELLERS - I REALLY LOVE YOU(8053-1)/HEAVYWEIGHT MAMA(8052-1)
4568 BIG TOM COLLINS - HEART BREAKING WOMAN(8057)/WATCHIN' MY STUFF(8058)
4569 PROF. HAROLD BOGGS - THE HALF HAS NEVER BEEN TOLD(K9166)/I KNOW HE IS WITH ME(K9169)
4570 EARL BOSTIC - FOR YOU(9173)/SMOKE GETS IN YOUR EYES(9172)
4571 LUCKY MILLINDER - PLEASE BE CAREFUL(K8188)/BACKSLIDER'S BALL(K8257)
4572 LONNIE JOHNSON - YOU CAN'T BUY LOVE(9146-1)/JUST ANOTHER DAY(9145-1)
4573 COUNTRY PAUL - SIDEWALK BOOGIE(8213-1)/ MOTHER DEAR MOTHER(8212-1)
4574 ERSKINE HAWKINS - WALKIN' BY THE RIVER(K8291-2)/NEW GIN MILL SPECIAL(K8294-1)
4575 SPIRIT OF MEMPHIS QUARTET - TOLL THE BELL EASY( )/GOD'S AMAZING GRACE( )
4576 SPIRIT OF MEMPHIS QUARTET - LORD JESUS PT.1 (9179-1)/LORD JESUS PT.2 (9180-1)
4577 TINY BRADSHAW - SOFT(9175-1)/ STRANGE(9176-1)
4578 LULA REED - MY STORY(K9185)/LET ME BE YOUR LOVE(K9187)
4579 THE SWALLOWS - PLEASE BABY PLEASE(9190)/WHERE DO I GO FROM HERE(9184)
4580 MOOSE JACKSON - I NEEDED YOU(9177)/BIG TEN INCH RECORD(9178)
4581 THE CHECKERS - LET ME COME BACK(8284-1)/ NIGHT'S CURTAIN(8286-1)
4582 EDDIE VINSON - LONESOME TRAIN(K9156)/ PERSON TO PERSON(K9157)
4583 TODD RHODES - MUST I CRY AGAIN(9194-1)/HOG MAW AND CABBAGE SLAW(9195-1)
4584 HOT LIPS PAGE - LAST CALL FOR ALCOHOL(9197-1)/OLD PARGE(9198-1)
4585 DAVE BARTHOLOMEW - STORMY WEATHER(K9106-1)/HIGH FLYING WOMAN(K9081-1)
4586 EARL BOSTIC - YOU GO TO MY HEAD(9170)/HOUR OF PARTING(9171)
4587 PROF HAROLD BOGGS - GOD IS A REFUGE( )/JESUS WILL BE YOUR BEST FRIEND( )
4588 JIMMY RUSHING - WHERE WERE YOU(8289-1)/IN THE MOONLIGHT(8287-1)
4589 LUCKY MILLINDER - WHEN I GAVE YOU MY LOVE(8190)/OLD SPICE(8258)
4590 LULA REED - MY MOTHER'S PRAYERS(9182)/HEAVENLY ROAD(9181)
4591 BILL DOGGETT - EARLY BIRD(9207-1)/MISTREATER(9208-1)
4592 WYNONIE HARRIS - GREYHOUND (9210)/ HOT OUT (9211)
4593 WYNONIE HARRIS - BRING IT BACK(9209)/BAD NEWS BABY(THERE'LL BE ROCKIN TONIGHT) (9212)
4594 HOT LIPS PAGE - I BONGO YOU(9200-1)/ RUBY (9198-1)
4595 SONNY THOMPSON - LAST NIGHT(9148-1)/ CHLOE(9151-1)
4596 THE CHECKERS - MY PRAYER TONIGHT(8254-1)/ LOVE WASN'T THERE(8255-1)
4597 ERSKINE HAWKINS - FAIR WEATHER FRIEND(8292)/THE WAY YOU LOOK TONIGHT(8293)
4598 RED MC ALLISTER - EGGS AND GRITS(K9221)/PEACOCK BLUES(K9222)
4599 JOHNNY O'NEAL - SO MANY HARD TIMES(9215)/JOHNNY FEELS THE BLUES(9214)
4600 EARL HOOKER - RACE TRACK(K9218)/BLUE GUITAR BLUES(K9220)

Editor Note: We believe this to be the longest consecutive numerical 'race and/or rhythm 'n blues' series in recording annals. For the sake of the purists the exact band title has not always been included. (eg) - Todd Rhodes on 4469 may be Todd Rhodes and his Orchestra or Todd Rhodes Orch., or a number of various titles. The vast size of the catalog forced brevity on us.

Small Change

By Woody Backenste

Advertised as the best "Nichols worth" of jazz ever recorded--"The Five Pennies" soundtrack album on Dot makes a fitting topic for discographical fare.

Today it is difficult to pick up a magazine or newspaper without finding mention of "The Five Pennies" based on the life of Red Nichols. I doubt if any movie has ever had more promotion. Paramount has done a thorough job. Danny Kaye, the star, has made promotional tours and numerous personal appearances. Selmer, maker of Nichols' cornet, has a nation-wide advertising program underway in connection with the movie. And surprisingly enough they all have a very saleable product. As all, young and old, who have seen the movie will agree, it is a tremendous job.

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Red Nichols (c); Elmer "Moe" Schneider (tb); Heinie Beau (cl); Eddie Miller (ts); Benny Carter, Wayne Songer (as); Joe Rushton (b sax); Gene Plummer (p); Morty Corb (b), Shelly Manne (dm).

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March 31, 1959 - 2:00 PM - Hollywood, Calif.

Red Nichols (c); Manny Klein, Bobby Goodrich (tp); Pete Beilmann, Moe Schneider (tb); Jackie Coon (mellophone); Heinie Beau, Bill Wood (cl); Wayne Songer (as & bar.); Joe Rushton (b sax); Bobby Hammack (p); Allan Reuss (g); Morty Corb (st. b); Rollie Culver (dm).

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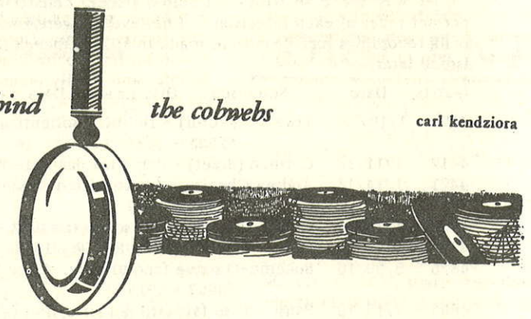
" "	2b	*When The Saints Go Marching In (fast section)

(to be continued on page 24

behind the cobwebs

carl kendziora



Potpourri: While we try to take stock of the Perfect Catalog and our present status, we'll let this column cover a lot of varied items. Response to our request in last issue's column for data on the missing Pathe-Perfects was very poor. Are the ones we are missing THAT rare? Or are you out there not giving us your cooperation? See last issue for the list and Please .... Send us any info you can.

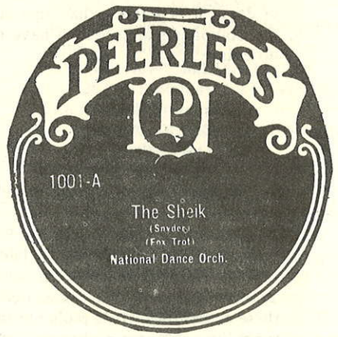
Labels: We propose to run a series of thumbnail resumes of the non-major labels of the twenties (the days when the recording quality was just horrible but the music recorded was great). This in addition to our regular illustrated "Label of the Month". But the resumes will not be in every column-ly those where we have the space. We'll to start next time.

Stickler: One of the still unsolved mysteries in the Pathe-Perfect research involves some strange catalog numbers found in the wax of Pathe and Perfect issues in the July and August 1927 releases. As you probably know, Pathe and Perfect pressings show the Pathe catalog number in the wax either in the label area itself or in the wax between the label's edge and the last groove. The issues under discussion show, in addition to the Pathe catalog number (and, in at least one case, instead of the Pathe number) another number in a 51000 series. Does anybody have any idea of what label these 51000 numbers appear on? A few samples: Pe 14813-Pat 36632 - On the "A" side appears the number 51005A; Pe 14821-Pat 36640 - On the "A" side appears 51002A; Pe 14822-Pat 36641 - On the "A" side appears 51003A; Pe 125-Pat 7525 - No Pathe number in wax, instead appear 51013A and 51013B; Pe 126-Pat 7526 - In addition to Pathe number appear 51014A and 51014B. This would appear to establish issues from 51001 to at least 51014. But what label? Did Compo in Canada have a 51000 series on any of their labels?

Idiocy: Happened to notice this statement in Pickup magazine (Vol. 1, No. 2, February 1946) in a column called "At the n of the Cat and Gate" wherein the anonymous columnist was decrying how le solo space Jimmie Noone was given his last record date on Capitol: "....characters like Teagarden .... comparatively mediocre musicians, solo over the place." Big Gate don't need defending here since his music speaks for itself, but this "critic" should talk to a few trombonists (or any musicians, as far as that goes) about how "mediocre" Jack is. Nuff Sed.

Syndicate: An historic meeting of our research group was held at your humble scribe's place on the 6th of June. The regulars had, as guest of honor, England's Brian Rust. And from far and near other researchers also sat in on this meeting. They were Howard Waters, Dick Holbrook, Sam Charters and Bob Mantler. Time never passed so quickly as on that day!

Obscure Record of the Month: Hit Of The Week 1147, When I Take My Sugar to Tea by Harry Reser's Radio Band. This is a satisfying side with a good arrangement and features trumpet, tenor sax, piano and bass sax. We feel sure that the tremendous horn work is by Bob Effros.



Label of the Month: Gennett was most willing to produce records for other companies from either Gennett masters or those provided by the customer. It would press the customer's selection of Gennett masters on the customer's label to order. The whole job would be done by Gennett-label printing, processing stampers, pressing the discs in the desired quantity and delivering them. This was done at so much per record, and it must have been an attractive price, since so many availed themselves of this service. One such customer was our Label of the Month, Peerless. Data on the specimen illustrated, Peerless 1001, are: A. The Sheik (7727B) B. Stars (7693B) as by National Dance Orch. Masters in wax are in Gennett-style handwriting and Gennett catalog numbers, 4820A and 4810A respectively, are also in the wax in typescript. 7727A is on Ge 4820 as by Lanin's Famous Players and 7727B is on Connorized 3041 as by Lanin's Dance Orch. (Both released March 1922). Stars is listed in the Gennett February 1922 release as by Nathan Glantz and his orchestra.

The label is red with gold design and titling. A Peerless trademark for phonograph records was issued to Ed Baptista, Mexico City, Mexico, who claimed use since April 1921. He did not, however, get around to filing the application for the trademark until June 1, 1944. It was granted "without opposition" in November. This trademark, from the use date, might be for the label illustrated here. Baptista's trademark consists of the word Peerless in a different style of lettering from the specimen under discussion; however, it might nevertheless refer to the same label, as we know from similar actual examples. Mr. Baptista might have redesigned his label in the long interval between 1921 and his application in 1944. Your columnist has a later Peerless (not from Gennett, but apparently recorded in Mexico), number 1163, which is a pair of vocals in Spanish with accompaniment by guitars. Under the word Peerless, which is in a different style of lettering than 1001, is "M.I.R. No. 19263-April 7 1921" and beneath that "Grabado Electrico" (Electrically Recorded). All facts and theories re Peerless are welcomed. Our record courtesy of Walter C. Allen and trademark data thanks to Perry Armagnac.

Randam Notes: Ed Stein, of New York City, writes "Pe 14858 must have been cut out almost immediately because my January 1928 Supplement doesn't have it." Well, we feel it wasn't even issued! 14853 through 14867 were released in November 1927 and all other numbers (but not 14858) are listed in the Numerical List sent to the dealers each month. We feel that, even if it had been deleted in the December list, it would appear in the November one if it had been released at all. Has anyone got a November 1927 throwaway? Is it listed there? John Steiner reports re his identification of the Al Siegal Puritan 11314 as the Midway Dance Orchestra (see last column). He was in error and it was pure speculation. So the way looks clear for a final conclusion that it probably Wade. Now who can provide personnel? We'll close with a final request that you look over that list of Perfect-Pathe issues for which we need data in the last column and see if you can help us. These are the real scarce ones, the real good ones and the horrible ones nobody bought. Write us at Salem Road, RFD 2, Pound Ridge, New York or c/o Record Research. See you next time.

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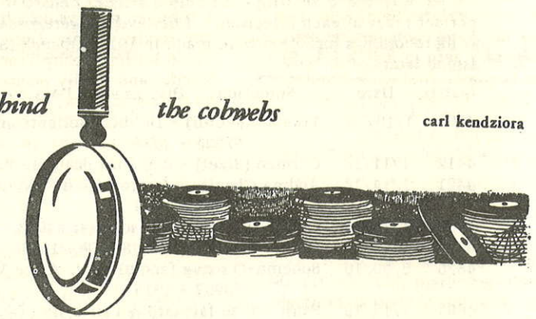


Potpourri: While we try to take stock of the Perfect Catalog and our present status, we'll let this column cover a lot of varied items. Response to our request in last issue's column for data on the missing Pathe-Perfects was very poor. Are the ones we are missing THAT rare? Or are you out there not giving us your cooperation? See last issue for the list and Please .... Send us any info you can.

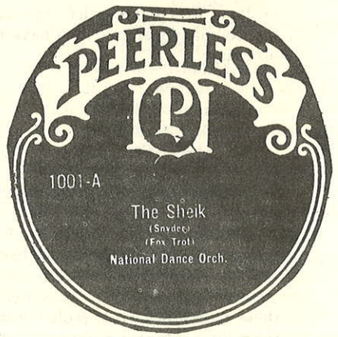
Labels: We propose to run a series of thumbnail resumes of the non-major labels of the twenties (the days when the recording quality was just horrible but the music recorded was great). This in addition to our regular illustrated "Label of the Month". But the resumes will not be in every column-ly those where we have the space. We'll to start next time.

Stickler: One of the still unsolved mysteries in the Pathe-Perfect research involves some strange catalog numbers found in the wax of Pathe and Perfect issues in the July and August 1927 releases. As you probably know, Pathe and Perfect pressings show the Pathe catalog number in the wax either in the label area itself or in the wax between the label's edge and the last groove. The issues under discussion show, in addition to the Pathe catalog number (and, in at least one case, instead of the Pathe number) another number in a 51000 series. Does anybody have any idea of what label these 51000 numbers appear on? A few samples: Pe 14813-Pat 36632 - On the "A" side appears the number 51005A; Pe 14821-Pat 36640 - On the "A" side appears 51002A; Pe 14822-Pat 36641 - On the "A" side appears 51003A; Pe 125-Pat 7525 - No Pathe number in wax, instead appear 51013A and 51013B; Pe 126-Pat 7526 - In addition to Pathe number appear 51014A and 51014B. This would appear to establish issues from 51001 to at least 51014. But what label? Did Compo in Canada have a 51000 series on any of their labels?

Idiocy: Happened to notice this statement in Pickup magazine (Vol. 1, No. 2, February 1946) in a column called "At the n of the Cat and Gate" wherein the anonymous columnist was decrying how le solo space Jimmie Noone was given his last record date on Capitol: "....characters like Teagarden .... comparatively mediocre musicians, solo over the place." Big Gate don't need defending here since his music speaks for itself, but this "critic" should talk to a few trombonists (or any musicians, as far as that goes) about how "mediocre" Jack is. Nuff Sed.

Syndicate: An historic meeting of our research group was held at your humble scribe's place on the 6th of June. The regulars had, as guest of honor, England's Brian Rust. And from far and near other researchers also sat in on this meeting. They were Howard Waters, Dick Holbrook, Sam Charters and Bob Mantler. Time never passed so quickly as on that day!

Obscure Record of the Month: Hit Of The Week 1147, When I Take My Sugar to Tea by Harry Reser's Radio Band. This is a satisfying side with a good arrangement and features trumpet, tenor sax, piano and bass sax. We feel sure that the tremendous horn work is by Bob Effros.



Label of the Month: Gennett was most willing to produce records for other companies from either Gennett masters or those provided by the customer. It would press the customer's selection of Gennett masters on the customer's label to order. The whole job would be done by Gennett-label printing, processing stampers, pressing the discs in the desired quantity and delivering them. This was done at so much per record, and it must have been an attractive price, since so many availed themselves of this service. One such customer was our Label of the Month, Peerless. Data on the specimen illustrated, Peerless 1001, are: A. The Sheik (7727B) B. Stars (7693B) as by National Dance Orch. Masters in wax are in Gennett-style handwriting and Gennett catalog numbers, 4820A and 4810A respectively, are also in the wax in typescript. 7727A is on Ge 4820 as by Lanin's Famous Players and 7727B is on Connorized 3041 as by Lanin's Dance Orch. (Both released March 1922). Stars is listed in the Gennett February 1922 release as by Nathan Glantz and his orchestra.

The label is red with gold design and titling. A Peerless trademark for phonograph records was issued to Ed Baptista, Mexico City, Mexico, who claimed use since April 1921. He did not, however, get around to filing the application for the trademark until June 1, 1944. It was granted "without opposition" in November. This trademark, from the use date, might be for the label illustrated here. Baptista's trademark consists of the word Peerless in a different style of lettering from the specimen under discussion; however, it might nevertheless refer to the same label, as we know from similar actual examples. Mr. Baptista might have redesigned his label in the long interval between 1921 and his application in 1944. Your columnist has a later Peerless (not from Gennett, but apparently recorded in Mexico), number 1163, which is a pair of vocals in Spanish with accompaniment by guitars. Under the word Peerless, which is in a different style of lettering than 1001, is "M.I.R. No. 19263-April 7 1921" and beneath that "Grabado Electrico" (Electrically Recorded). All facts and theories re Peerless are welcomed. Our record courtesy of Walter C. Allen and trademark data thanks to Perry Armagnac.

Randam Notes: Ed Stein, of New York City, writes "Pe 14858 must have been cut out almost immediately because my January 1928 Supplement doesn't have it." Well, we feel it wasn't even issued! 14853 through 14867 were released in November 1927 and all other numbers (but not 14858) are listed in the Numerical List sent to the dealers each month. We feel that, even if it had been deleted in the December list, it would appear in the November one if it had been released at all. Has anyone got a November 1927 throwaway? Is it listed there? John Steiner reports re his identification of the Al Siegal Puritan 11314 as the Midway Dance Orchestra (see last column). He was in error and it was pure speculation. So the way looks clear for a final conclusion that it probably Wade. Now who can provide personnel? We'll close with a final request that you look over that list of Perfect-Pathe issues for which we need data in the last column and see if you can help us. These are the real scarce ones, the real good ones and the horrible ones nobody bought. Write us at Salem Road, RFD 2, Pound Ridge, New York or c/o Record Research. See you next time.

EDISONIA
by Ray Wile

Cylinder issues.

Occasionally this column has considered the Edison cylinders but for the most part I have restricted its scope to the disc issues since I am familiar with them. Any reader having cylinder information will be welcomed.

The new cylinder issues after 1915 were direct dubbings from discs. At that time the cylinder had lost ground and there seemed no reason for the extra trouble that would be involved in direct recording. The interesting thing is that in some instances the only version issued was the cylinder. Why the company would go to the trouble to record on disc and then issue the item on cylinders only was puzzling.

I have several theories concerning this. They are theories only in that I have not been able to verify them in enough instances although I think that they will stand up.

1) The disc session resulted in a Rejection - the cylinder market was dwindling but a cylinder issue would allow the company to get a little of its money back.

2) The cylinder version represented an item that was originally a hold - in the 1920's it allowed the company to continue issuing material even after they had slowed down recording activities.

3) It is possible that the disc masters developed flaws - the cylinder version would only need one perfect copy - that used to dub from.

4) Edison was generally against using dubbing techniques for his Diamond Discs. He therefore used dubbing only for the cylinders except in rare instances.

Another Edison death.

It is our sad duty to report the death of another pioneer member of the Edison team. Mr. William Hayes passed away this Spring. It was Mr. Hayes who recorded many of the operatic artists for the early disc experiments in 1910-1914. It was also Mr. Hayes who did most of the dubbing work to produce the cylinder dubbings. He was one of the last, if not the last of the early recorders. For some reason or other Mr. Hayes was shy about talking concerning his activities. And so another source of early information is no more. He did say that there was no particular secret method of recording. The Edison method was the culmination of attention to all details such as horn placement, room acoustics, horn tembre, etc. Whatever it was Edison did manage to consistently produce a good sounding record no matter what one may think of the contents, Edward Tatnell Canby once stated that it was not until the LP era that voice recording again came close to Edisons work.

EDISON DISCS OF GIOVANNI ZENATELLO

As was the case with most Edison artists, Zenatello made 3 perfect takes of each selection. I believe all were issued. All of his recordings for Edison were made in 1916 although they were issued later.

Matrix	Date	Selection	Disc issued - Date - Cyl issue
4408	1/10/16	Traviata (Verdi) - De'miel bollenti spiriti	82335 - 1925
4412	1/11/16	Carmen (Bizet) - Romanza del fiore	82294-'23
4421	1/14/16	Andrea Chenier - Improvviso di Chenier	83052 - 1917
4422	1/14/16	Otello-Dio mi potevi scagliar	83043 - 1917
4426	1/17/16	Faust - Salve, dimora	82288 - 1923
4836	6/30/16	Boheme-O soave fanciulla (w. Alice Verlet)	83057 - 1917
4867	7/12/16	Faust - Il se fait tard & Laisse-moi (w. Alice Verlet)	82294 - 1923
4947	8/24/16	Requiem (Verdi) - Ingemisco	82214 - 1921
5002	9/18/16	Otello - Morte	82571 - 1921
5007	9/19/16	Trovatore - Misere (w. Marie Rappold & Cho.)	82288 - 1923
5014	9/21/16	Aida - O terra addio (w. Marie Rappold)	83066 - 1917
5017	9/22/16	Aida - La fatal pietra (w. Marie Rappold)	83035 - 1917 - cyl. 28259
5020	9/25/16	Aida - Pur ti reveggo (w. Marie Rappold)	82571 - 1921
5023	9/26/16	Aida - Fuggiam gli ardori (w. Marie Rappold)	82201 - 1921
5025	9/27/16	Pagliacci - Vesti la giubba	82335 - 1925
*5030	9/29/16	Aida - Celeste Aida - Hold - Amberola master 2377 - This disc was not issued.	
5224	12/20/16	Lucia: Chi mi frena (w. Marie Rappold, Margaret Matzenauer, Arthur Middleton, Thomas Chalmers and Enrico Baroni)	82266 - 1922
*5230	12/22/16	Manon Lescaut - Donna non vidi moi - Hold Unissued disc.	
5250	12/29/16	Ballo in Maschera - Di° tu se fedele (w. Boston Opera Co. cho.)	82201 - 1921.

Zenatello made a total of 19 sides of which 17 saw the light of day. It is possible that tests of the unissued discs may exist in the company's archives. I have not as yet located them if they do exist.

The Edison Discs of Sarah Bernhardt - a preliminary survey.

During my last visit to the Edison Museum I uncovered some master card listings that I had not previously mined. These listings yielded the fact that Sarah Bernhardt made Disc trials in 1910 or 1911. As yet I have not been able to locate any tests of these recordings. It is probable that Mdle. Bernhardt made other recordings since the early contracts usually specified 12 recordings. The gaps in the master numbers would indicate other selections.

D311 - L'Aiglon (Rostand) - La plaine de Wagram
D312 thru D316 unknown - Bernhardt?
D317 - Les Buffons (La Brie) - Conte (Acte 3)
D367 - Phedre (Racine) - Act 2 - Piece not specified - could it be the same as her G & T - Oui, Prince, je languis
D368 - La Samaritaine (Rostand) - Rencontre Jesu..(Act 2)
D369 - Cyrano de Bergerac (Rostand) - La tirade du nez.

I know that the last selection is taken by a man but the master card lists Bernhardt.

BLUES IN REVIEW
* * * * * *
by Barry Hansen

SONNY BOY WILLIAMSON - Checker 910

U-8593 CROSS MY HEART (Williamson) Arc BMI
U-8596 DISSATISFIED (Williamson) Arc BMI
(Both vocals with harmonica, el. guitar, piano, bass & drums)

Two more strong sides are presented here from the session which has already given us BORN BLIND (8594) and NINETY NINE (8595) by SBW, back to back on Checker #883. CROSS MY HEART is a stirring and deeply felt slow blues on a moral theme, with outstanding piano work and a moving vocal performance that suffers only from rather awkward phrasing on the last line of each stanza. DISSATISFIED is a highly satisfying swinging blues with a lot of punch and, again, fine combo work. The modern Sonny Boy Williamson, who sings in the style of the singer of that name who recorded for RCA Victor and Bluebird in the 1940's, but with a greater tendency to shout, has here another fine credit to his impressive catalog.

LITTLE WALTER - Checker 919

9244 MY BABY IS SWEETER (W. Dixon) Arc BMI
9245 CRAZY MIXED UP WORLD (W. Dixon) Arc BMI
(Both vocals with harmonica, el. guitar, el. bass guitar & drums)

Little Walter's newest release adds a catchy and effective blues to his roster in MY BABY IS SWEETER ("Your baby ain't sweet like mine"). The delivery is in little Walter's time-tested and familiar style, which incorporates "shout" techniques and phrasing into the familiar Southern blues patterns. The combo work is enjoyably idiomatic though a bit repetitious. Little Walter's combo and harmonica are in equally good form on the reverse side, but the trite and trivial lyrics (in the worst rock and roll idiom) are ill-fitted for his emotional delivery. The coupling is not his very best but remains a worthwhile addition to the blues catalog.

MUDDY WATERS - Chess 1724

7747 OOH WEE (W. Dixon) Arc BMI
(Vocal with harmonica, el. guitar, bass & drum)
7940 CLOUDS IN MY HEART (M. Morganfield) Arc BMI
(Vocal with harmonica, el. gu., piano, bass & drums)

This is a sort of collectors' release; it bears two previously unissued sides cut ca. 1955. Both sides are mean, lowdown

(to be continued on page 24

HOT DISCANA

HOT DISCANA
By John H. Baker
16 East Broad St., Columbus 15,. Ohio

NINE ALIASES OF A HAUNTING MELODY

This writer, having taken a fancy in his early years of collecting hot, to the fine Clarence Williams Okeh recording WATCHING THE CLOCK, thereafter recognized the identical melody showing up on other recordings under dissimilar titles. This led to a fascinating but frustating and unsuccessful effort to trace the origin of the tune.

It is suspected, however, judging by the identity of the recording personnel, predominantly from New Orleans, who collaborated in making the pre-revival recordings of the number, that it is a traditional New Orleans melody.

Following is a list of the only recordings of this tune which so far have come to this writer's attention. It is interesting to note that no two of the titles are precisely identical.

4-13-26 THE HALFWAY HOUSE DANCE ORCHESTRA
Co. 1041-D (142008-1) It Belongs to You (Long & Brunies)
7-14-26 NEW ORLEANS BOOTBLACKS
Co. 14465-D (142437-3) I Can't Say (Armstrong)
5-14-27 LOUIS ARMSTRONG AND HIS HOT SEVEN
OK. 8519 (89884B) That's When I'll Come Back to You (Biggs)
10-26-27 NEW ORLEANS OWLS
Co. 1261-D (145024-2) Throwin' The Horns (La Maire & Bolman)
3-3-28 KING OLIVER AND HIS DIXIE SYNCOPATORS
BR (rejected) (E7184W & E7185W) Who Threw That Rug (?)
9-12-28 KING OLIVER AND HIS DIXIE SYNCOPATORS
BR 4469 (E28203A&B) I'm Watching The Clock (Oliver)
12-19-28 CLARENCE WILLIAMS' ORCHESTRA
OK. 8663 (401466C) Watchin' The Clock (Oliver)
2-25-29 KING OLIVER'S ORCHESTRA
Vi. 38049 (BVE-50523-1&-2) Can I Tell You (Joe Oliver)
6-4-29 JOE STEELE AND HIS ORCHESTRA
Vi. 38066 (BVE-53809-1) Top and Bottom (W. Eugene Mickell)

Any information from readers regarding other recordings of the "Clock" tune, cut between the world wars, omitted from the above list, will be welcomed by Mr. Baker.

Octavus Roy Cohen	Bertha Ross
The Four Wanderers	Referring to BP
Jay Bird Coleman	Mae West
Juice Head' Cooksey	Klan association

HARRISON SMITH

The Four Wanderers
"The Human Pipe Organ" (1929)
V38533 I Ain't Got Nothin' To Lose/ You'se My Lady Love
V38545 A Farmer's Life For Me/ The Street Urchin sung unaccompanied
V38548 In My Father's House/ The Preachin' of The Elder Acc. by Thos. Waller, organist
With Red Allen's Ork - also HMV- Make a Country Bird Fly Wild
possibly with Waller & His Buddies

Test recordings of all above compositions were made for Gennett, Columbia, Brunswick but no interest shown. Edison tests were failures due to timing difficulties and using up all available wax. Edison was very interested - was only company that paid artists immediately after recordings - and we had to leave studio without about $300.00. Unit was featured with Fred Allen & Libby Holman in B'way Revue 'Americana' - NBC network production 'Southern Echoes' with J. Rosamond Johnson narrator, Sundays for several months about 1931. Johnson with fame partner, Bob Cole authored that great ol' N.O. tune 'Oh, Didn't He Ramble' right here in 'Tin Pan Alley'.

During association with Gennett as advisor & Eastern States record distributor the company printed special catalogs of records I sold. Catalog shows pic of Bertha Ross who was listed as Mozelle Alderson on Black Patti & Silvertone releases.

Referring to BP, I wish to state that Col. John J. Barrett, former Paramount partner owned the label and not Gennett. Resident of Superior, Wisconsin, he also owned Rialto - 3 for buck items. I set-up BP label and purchased first IO copies pressed. 2¢ per record royalty was paid to Patti's son, Rev. Lawrence Jones for use of mother's name. I saw her in 1910 at Grand Opera House, NYC. I have a clipping stating she earned 50 grand in a year singing with Conway's Band. That sum was tax free then, too. In looks and voice I'd say Sarah Vaughan is the modern BP. Art Tatum compared with 'Blind Tom.'

Recent death of Octavus Roy Cohen makes me recall 1926 incident re: Jay Bird Coleman, sensational harmonicaist who recorded for Gennett. Cohen wrote lots of 'Florian Slappy' stories with scenes in Birmingham. States of Birmingham & Indiana were Klu Klux Klan strongholds then. Bummingham Klan liked Jay's records and took over personal management of him. Due to my management of 'Farina' - 'The Kid Who Made The Duke Famous', I was offered co-management if I could sell idea of Jay Bird starring in Cohen stories to a

(to be continued on page 24

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

JACK GOSS AND WILD BILL

A recent letter from guitarist Jack Goss yields the detail I have sought for years regarding the Bill Davison band with which Tesch played and which has been described as a real rouser by those who had the fortune to have heard it. Goss writes:

"The band started out in the fall of 1931. It rehearsed first in the Brunswick (recording) Studios in the Furniture Mart (600 North Lake Shore Drive, no longer there). There were many changes in the band's personnel in the first few weeks. I joined after they had been organized for about three weeks, and the personnel then remained substantially the same until the band broke up. Dick Voynow was recording manager (or in same such position) at Brunswick then. The Union put a stop to our rehearsing there, possibly afraid that some hanky-panky would result. That's when Bill made the happy discovery of Ted Arkin's studio at Leland Ave. and Sheridan Rd.

"The line-up then was, saxes: Frank Teschmacher, 1st alto; Ray (Slim) Evans, tenor; Joe Schneider, 3rd alto - brass: Harold Moeller, 1st trumpet; John (Whitey) Whitehead, 2nd trumpet; Bill Davison, 3rd trumpet; Mort Croy, trombone - rhythm: George Anders, Andrews or Anderson, piano; Jack Goss, banjo and guitar; James (Basil) Dupre, all basses; Don Carter, drums. Arrangers Reginald Forsythe and Mort Croy.

"With the exception of Sundays, the band rehearsed from four to six hours daily, and by the time I joined it had developed a wonderful sound. We soon started doing some dates, but hardly enough to hold us together. Then Bill farmed us out to leaders without bands. We did some society dates under Sleepy Hall in places like the Blackstone Hotel, no less. The people we played for loved it. On the other hand we could please a swinging colored audience too. We played a battle of music against Tiny Parham's band and drove them into the street. Another great moment was the audition we made at Guyon's Paradise Ballroom and got the job. This happened shortly before Teschmacher was killed. He played wonderfully that day. We had a lot of skeleton arrangements built around him, and - let's face it - when that band started swinging, you had to play. It seems to me that we did some Saturday nights opposite the Herb Carlin (trumpet) band before we were due to replace him. Anyway, a few days before we were scheduled to open steady at Guyon's, Tesch had his unfortunate accident. Because of Bill's implication in the accident, the Union tied Bill. With Bill suspended and Tesch gone,

(to be continued on page 24

HENDERSONIA

Walter C. Allen

Between 1924 and the end of 1927, Fletcher Henderson and his Orchestra recorded at least 29 titles for the Plaza Music Co., which were issued on Banner, Regal, and affiliated labels. 22 of these titles are known to have been released with two or more takes. Documentation of all the issued takes, and the releases on which each take appeared, is essential to the Fletcher Henderson discography. I list below the 29 titles in question, with their matrix and confirmed take numbers. The reader is referred to the standard reference works, such as Jazz Directory volume 4, for full details of these issues.

Matrix	Known Takes	Title
5497	1, 3	Feeling The Way I Do
5498	1, 2	Red Hot Mama
5526	3	Oh! Eva (Ain't You Coming Out Tonight)
5527	1, 2	Jimminy Gee
5532	3, 4	Jealous
5533	4	Wait'll You See My Gal
5534	1, 2, (3)	I Can't Get The One I Want

(Note: at least three takes exist, but the number of the third is uncertain because it is known only from a control-number pressing without take number.)

5535	1	You Know Me, Alabam'
5554	3, 4	Hard Hearted Hannah
5561	1, 2	Where The Dreamy Wabash Flows
5562	1, 2	The Grass Is Always Greener
5570	1, 2	Charley, My Boy
5712	1	One of These Days
5713	1, 2	My Dream Man
5728	1, 2	How Come You Do Me Like You Do
5731	1	Araby
5748	1, 3	Everybody Loves My Baby
5749	3	Naughty Man

(Note: does this title really exist on Plaza? Who has a copy?)

5810	1, 5, 6	I'll See You In My Dreams
5811	4, 5, 6	Why Couldn't It Be Poor Little Me
5835	2, 3	Alabamy Bound
5836	2, 3	Swanee Butterfly
6293	2, 3	Sleepy Time Gal
6297	1, 2	Then I'll Be Happy
6311	4, 5	Who?
6312	4, 5	Spanish Shawl

(Note: These are not strictly Henderson items. These two titles were originally recorded by Henderson, but

(to be continued on page 24

FILLING IN DISCOGRAPHICALLY

13. LOPEZ AND HAMILTON KINGS OF HARMONY

Personnel provided by Bobby Effros - 12/9/58
L & H recorded 6 titles for Edison records in Jan/Feb 1920. The personnel was Bobby Effros-tp; Andy Hamilton-cl; Vincent Lopez-piano; Eddie Sherer (spelling??)-dms. Other instruments unidentifiable. According to Tony Spargo, this group was one of the jazz band competitors of the ODJB.

14. TINY PARHAM AND BAND

Thanks to Sam Charters, here's some valuable personnel data and information on the Tiny Parham band in December 1931. (From the Chicago Defender - Dec. 19, 1931)

"TINY PARHAM AND BAND AT GRANADA - Tiny Parham, pianist and arranger deluxe is now the 'fat contributor' of things musical at Al Quodback's beautiful Granada Cafe at 6800 Cottage Grove Ave. Tiny hits the air of WBBM's AROUND THE TOWN program each night at 12 o'clock and from 1:30/2:00 o'clock. The Granada band stand has been graced by such celebrated outfits as Paul Whiteman, Guy Lombardo and Ted Weems. Tiny does not suffer by comparison with these bands as is indicated by Mr. Quodbach's mail and telegram requests. Parham crew included: Charles Lawson - trombone; Claude Alexander - trumpet; Leon Scott - trumpet; Frank J. Woods - violin; Wyatt Houston - violin; Edward Pollack - sax and clarinet; J. Donald Pasqual - sax and violin; Freddie Bryant - drums; Freddie Williams - banjo.

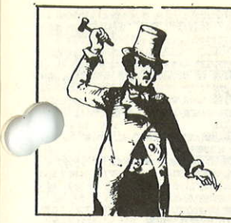
15. LOUIS PANICO AND HIS ORCHESTRA

Recorded for Paramount. Personnel provided by George Wettling - 12/24/58.
Louis Panico - tp; Don Jones - tb; Frank Teschmacher - cl; Putty Nettles - sax; Andy Panico - tuba; Jess Stacy - piano; George Wettling - drums.
Wettling has stated that the session was recorded about the same time as the Friar Point recordings in the Lion-Healy Building (Wabash & Van Buren - Chicago, Ill.), Louis Panico was leader and director of group. One title George recalled was WABASH BLUES. There were no vocals in the recording session. George further commented that Putty Nettles is now in St. Louis.

16. RAY MILLER'S ORCHESTRA WITH WILBUR DE PARIS

Wilbur De Paris recalls being called in to record with Ray Miller in the very early 20s. He was about certain that it was in Camden, New Jersey, when the recording session took place. It was in the era of th

(to be continued on page 24



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5 FOREIGN BIRTH/LAND CO 36264 N-
ALABAMA RED PEPPERS $1 minimum
6 SAN/OHIO HOME CA 8109 E
ALL STAR ORC - GOODMAN $2 Min*
7*ADD LITTLE WIGGLE/OH BABY VI 21423 E#
8 SONG OF NILE/WAITING VI 22073 E
9 PORTRAIT BILL ROBINSON JAY 13 E
HENRY "RED" ALLEN & ORC
10 GET THE MOF/BUZZ ME VI20-1808E
11 DRINK HEARTY/THE CRAWL VI 20-1813E
12 CHECK UP/LET ME MISS U VI 20-2107 E#
13 GOODNITE LUCKY DAY/ VO 3490 E
ALABAMA SINGERS - Folk
14 UNION TRAIN/TALKING UNION KY 301 E
15 WHICH SIDE/GET THEE KY 302 E#
16 ALL I WANT/UNION MAID KY 303 E#
AMERICAN SPEECH - Dialect Mass.& Me.
17 Under Direct. PROF. AYRES VI 68 N-
ARDEN-OHMAN ORC Sweet Personified
18 HALLELUJAH/SOMETIMES BR 3527 E
19 DO DO DO/CLAP YO HANDS BR 3377 E
LIL ARMSTRONG ORC
20 IT'S MURDER/JUST.THRILL DE 1182 E
LOUIS ARMSTRONG * Plays better
21 HIGH SOCIETY/RIGHT 2 SING BB6771 E#
22 SQUEEZE ME/S.O.L.BL CO 35661 E#
23 SAVE IT MAMA/NO ONE ELSE CO35662 E#
24 12TH ST RG/KNOCKING JUG CO35663 NH-
25 MUSKRAT RAMBLE/SKID-DAT CO 36153 E#
26 GUT BUCKET BL/YES I'M CO 36152 E#
27 WEST END BL/NUGGLES CO 36377 E#
28 ONCE IN WHILE/STRUTTIN CO 37535 E#
29 COAL CART BL/DOWN IN DE 18091 E#
JODIE MAN/I WONDER DE 18652 E#
DEUCES/SQUEEZE ME OK 8641 V*
STAIRE
JUST URSELF GO/LET'S FACE BR 7608 E/V#
33 SHALL WE DANCE/LET'S CALL BR7857 V#
34 NITE & DAY/I'VE GOT U VI 24193 V#
GENE AUSTIN
35 TONITE U BELONG 2 ME/IT VI 20371 E
36 BOUQUET OF MEMORIES/M.OUT VI 21374 E-
37 THEN CALLE DAWN/JEANNE VI 21564 E
BUSTER BAILEY & RHYTHM BUSTERS $1.min
38 SLOE JAM FIZZ/PLANTER'S VO 4089 E#
MILDRED BAILEY
39 ALL OF ME/ALMOST LIKE BEING MAJ11408E/
40 ROCKIN CHAIR/LITTLE JOE VO 3553 H/E-
41 JUST U,JUST ME/LOVE VDISC 444 E#
42 SQUEEZE ME/MESHUGAH V DISC 665 E
PHIL BAKER
43 AT THEATRE I & II VI 20970 N
SMITH BALLEW ORC
44 TOP OF LIST/ON AMOUNT ME 13042 E
45 ROLL ALONG PRAIRE MOON OR 351006E-
BALTIMORE SOCIETY ORC
46 DIANE/TAKE LE BACK JEWEL 5167 E#
47 SAN/COLE TO PAPA ORIOLE 256 E
CLAUDE BALPTON & BANDITS Het Swing
48 RING DEM BELLS/APRIL LORN. DE1016 N-
BANDANA GIRLS Blues Master Test
49 PART TIME PAPA/ DECCA 24927 E
CHARLIE BARNET
50 MAKEBELIEVE BALL RM/BYEBYE BB6504 E
51 S.ING ST STHUT/JUMP SESSION BB101728E/
52 CHEROKEE/NEW REDSKIN CARD25001 E
53 WANT U NEED U/NO ANGEL LE 12817 E
54 2 GOOD 2 B THU/1st THRILL MEG07128E/
HAROLD BARRAGE -Fine Rhythm & Bl
55 FEEL SO FINE/GONNA CRY STATES144 E
BARRELHOUSE FIVE JAZZCLASIC
56 NOBODY'S BUSINESS/SCUFFLIN J.O.5396E/
LEE BARTH Comedy
57 ONE GAGEN I & 2 CO 2233D N-
RICHARD DYER-BENNET
58 3 JOLLY ROGUES/NO JOHN STI 364-1E/
59 JOHN PEEL/FROG & MOUSE " 364-2E#
COUNT BASIE
60 SHOESHINE SWING/LADY BE BLUAGE202 N
61 ST LOUIS BL/CAFE SOC.BL CO36711E#
62 KING/BLU SKIES CO 37070E#
63 EVIL BL/JIVE AT 5 DE 2922 E#
64 PLATTERBRAINS/STRUCK OK 6508 N
65 AS I LV U/STOP DON'T VERVE 2004 N-
FRANKLIN BAUR
66 CALIF. CUTLES/ALWAYS DO 3673 E
67 SORETIE/U FORGOT HAR 16 E
NO[illegible]YES
68[illegible] THE LAWYER/HOW I CO A2852E#
69[illegible] GREEN/ARGENTINES CO A2980E
70 LOVE NITES/I COULD HAVE CO A3347 E
71 BROKEN MOON/IN LITTLE PARLOR COA3397E
72[illegible]ILLS/ATTABABY CO A3633 E#
73[illegible]OK/TOMORROW CO A3711 E#
74[illegible] GOOD IS HATER WHEN UR DRY VI 70020 E
IRENE BEASLEY
75 GOODMORNIN/GO*LONG VI 21266 N
SIDNEY BECHET
76 WITHOUT HOME/I'M THRU CI J-1059 E#
77 WASTE NO TEARS/LOVE ME CI J-1060 E
78 ROYAL GARDEN BL/SOCIETY CO 647 E#
79 BLACKSTICK/WHEN SUN DE 2129 E#
80 SHIEK ARABY/BLU OF BECHET EMES 113N-
81 LAZY RIVER/SWEET LORAINE HRS 2000 E#
BIX BEIDERBECKE *E/V#
82*MY PRETTY GIRL/CLEMENTINE J.CLAS.531
GRAEME BELL DIXIELAND BAND
83 SOUTH/SIDLEE HOP 401 E#
84 JAZZ ME BL/SOBBIN BL SUMMIT 1008 E#
BILL BENDER FOLK
85 BETSY FRM PIKE/MUSTANG GREY STI410E#
BUSTER BENNETT
86 JERSEY COW BOUNCE/GOT TOO CO 37273E#
BUNNY BERIGAN ORC *Rm Chp n Gr Reverse
87 ALL DARK PEOPLE LITE ON PS/ VI 25557E
88 RIMSA TINKA/I DANCE ALONE VI25820 E
89*CRIED 4 U/SORRIN BL VI 26116 E
90 TREES/RUSSIAN LULABY VI 20-1501 E
MILTON BERLE
91 LUCKY ME/THIS IS CHORUS VI20-3948E/
CHU BERRY
92 MAELSTROM/CHUBERRY JAM CO 37571 E#
CHUCK BERRY RHYTHM & BLUES
93TOGETHER/30 DAYS CHESS 1610 E#
DON BESTOR ORC
94 SAILING HOME/TRUE BB 7239 E#
95 OLD SKIPPER/RAIN BR 6981 E
96 LAST ROUNDUP/BELOVED VI 24391 E#
HENRY BIAGINI ORC
97 OA.ROCKIN CHAIR/RED SAILS BAN51112E
BIG BILL BROONZY
98 U GOT BEST GO/CELL #13 CO 37164 E#
99 WHEN I GOT THINKIN/O BABY CO37454N
100 NITE WATCHIAN BL/WHAT'S CO 37455N-
101 SHE'S GONE WIND/SPEND $ CO37461 N
102 SHINE ON/WHEN DRINKIN CO 37474 N
BIG MAYBELLE Rhythm & Bl
103 GETTIN LONG ALRITE/MY OK 7042 E
BIG WALTER R & B
104 BACK HOME 2 MAIL/HARD STATES145E#
BUBBEY BIGARD'S ELLINGTONIANS
105 READY EDDY/LAMENT BLUACE 230 N
BUD BILLINGS
106 SINCE MOM'S GONE/MOTHER'S VI21555N-
107 U STILL REMEMBER/TORE UP VI 21604E#
JIMMY BINKLEY BL CHICAGO STYLE
108 MIDNITE JAIL/HEY SUGAR CHANCE11348
OSCAR BLACK & SUE ALLEN E#
109 BE MY BABY/AIN'T NOBODY GROOVE0102
TED BLACK ORC
110 KNEW U WHEN/WITHOUT BB 5370 E#
111 HOLD MY HAND/SWEET BB 5371 E
EUBIE BLAKE ORC *$1. min
112 RIVER STAY WAY/CHERRIES CRON31938E/
113 BANDANA DAYS/BALTIMORE VI 18791 E
CLAUDE BOLLING
114 NOBODY KNOWS/U RASCAL CI J1046 N-
115 GA. BOBO/RIVERSIDE BL CI J1047 N-
116 BL DISGUISE/DIPPERMOUTH CIJ1048 N
SHARKEY BONANO *KAPPA
117 ALICE BLU GOWN/SUNRISE CI R3012E#
118 PECULIAR/DIRTY RAG JAZCLAS.5258E#
119*MUSKRAT RAMBLE/TAILGATE K.116 E#
120 MILENBERG/I LIKE MODERN218 N-
BOOTS & BUDDIES
121 SWANEE RIVER BL/RHYTHMIC BB6921 E#
122 REMEMBER/LONESOME RD BB 10113NE#
IRENE BORDONI
123 DO I LV U/MEANS NOTHIN VI 19966 E-
TINY BRADSHAW
124 WELL O WELL/I HATE U KING 4357 E-
125 HEAVY JUICE/BLUES POURING "4621E/E
126 STAK OF $/CAT FRUIT KING 4747 E-
FANNY BRICE
127 HATE NATHAN/I'M INDIAN VI 45303 E#
SOL K. BRIGHT
128 HEAT WAVE/LA ROSITA VI 24671 E
ALL STAR GROUP Ens.Beshet,Newton,Brunes
129 AS LONG I LIVE/WEST END DISC0500N-
LES BROWN ORC
130 SHANGRI-LA/LOVE BB 10226 E
131 LOVE/WALKIN & SWINGIN DE 3167 E
132 HEREAFTER/EVERYBODY'S OK 6673 N-
WALTER BROWN R & B
133 I'M LIVIN' A U/LET'S SIG. 1008 E#
HARRY O BROONE
134 CARVE DAT POSSUM/CLIMB UP COA2590N
135 ROSY/DARKTOWN JAMBOREE CO A3963 E
GEORGE BRUNIS ORC
136 SHADE APPLE TREE/DDT BL COM607 N-
137 SWEET LOVIN MAN/WANG WANG *608 N
WILLIE BRYANT
138 AMATEUR NITE HARLEM/OVER AP 369N
139 ON ALAMO/NEGLECTED DE 1772 E#
MILT BUCKNER'S ORGAN TRIO PROGRESSVE-N
140 BY RIVER ST MARIE/RUSSIAN SONG 1303
TEDDY BUNN
141 KING PORTER STMP/BACHELOR B.N.503E#
SONNY BURKE ORC HOT SWING
142 JUMPIN SALTY/MINOR OK 5989 N-
REV. BURNETT GOSPEL SHOUTING
144 GAMBLERS DOOM/ANGEL CO 14261 E
HENRY BURR
145 WHAT DOES MATTER/LET'S VI20490 N-
146 LOVED 1/SWEET MARIE VI 20821 N-
BILLY BUTTERFIELD
147 BILLY'S BOOGIE/UNTIL CAP 434 E#
148 LADY BE GOOD/IN DARK CAP 10037 E#
HALE BYERS ORC Small Het Combe $1
149 CLAP HANDS/SEA LEGS BR 3092 E#
CALIF. PLAYBOYS Het Group Whe They?
150 MIDNITE CREEP/DOUBLE SAV 716 N#
CALIF. RAMBLERS
151 CALIF HERE I COME/COVER ME CO670 E#
152 2 BL EYES/MOHAVANA CO 1030 E- lam
CAB CALLOWAY
153 U RASCAL U/SOME DAYS BR 80017 E-
154 HEPCATS LV SONG/EBONY OK 6192 N-
155 GO WELL 2GETHER/I SEE OK 6341 N-
156 ST JAMES INFIRM/U ARE OK 6391 N
157 ST LOUIS BL/MINNIE VOC 4753 E#
158 CHOP CHARLIE CHAN/BOOG IT VO5444E#
CAMP MEETIN CHOIR 4TET
159 STORM SO LONG/HANT WORLD DIMOND2029E
BOB CAMP & BUDDIES Southern Reco
160 BL MIXTURE/GONNA PITCH S. 121 E
BUDDY CAMPBELL ORC *$1 Min
161*GUILTY/APOLOGIZE OK 41518 E#
162 JUST 1 MORE CHANCE/ OK 41511 N $4
163 I LV LOUISA/ME BennyOK 41513 N- $4
164 WAS IT WRONG/ BennyOK 41521 N- $4
CHOKER CAMPBELL BLUES
165 LAST CALL WHISKEY/HOW ATLAN 1014E
CALPUS BOYS Het Accordion & Cornet
166 K.C. KITTY/WALK RITE BAN 6327E-E
EDDIE CANTOR
167 WILD OVER ME/O GEE DE 3873 E-
168 IDA/U'D B SURPRISED DE 23987 E#
169 HI BROWN BALL/DONT PATHE22260E-V$2
JACK CARDWELL FOLK
170 DEAR JOAN/UR LOOKING KING 1269N
BILL CARLISLE'S KY. BOYS FOLK
171 MOUSE MESSIN ROUND/DITTY DE5716 E#/V#
CLIFF CARLISLE FOLK
172 SHANGHAI ROOSTER YODEL/ CONQ 7937 E
CAROLINA COLLEGIANS BIX?
173 BEFORE RAIN/MEANT 4 ME BAN 6319 E#
CAROLINERS Het Harm
174 GOOD LITTLE BAD LITTLE U/ CAM9062V#
ROY CARROLL & SAUDS PT ORC -Benny $2
175 ROLL ON, MISS./MOONLITE HARM 1322 V#
BENNY CARTER ORC
176 JUMP CALL/PATIENCE DELUX 1008 V#
177 DIGA DO/ROSEBLOOM " 1028 E#
CASTLE JAZZ BAND CASTLE RECORDS
178 K.C. STOMPS/STRUTTERS B. CR 3 E#
179 PARSNELL BL/I'VE BEEN CR 9 E#
180 STORYBK BALL/ROYAL GARDEN CR 12 N-
CELESTIN'S TUXEDO JAZZ BAND -Bandwagon*
181*LIL LIZA JANE/RAMBLE "NOB 6 E# $1
182 HARIE LAVEAU/MYLAND REGAL1201 N $1
EDDIE CHAMBLEE Small Het Combe
183 DUREOF I & II MIRACLE 140 N
184 SHUT EYE AIN'T S SLEEP/SWEET PRE.856N
CAROL CHANNING
185 HEANY/DID I HURTCHA CO 39544 E#
CHARLESTON CHASERS
186 UR LUCKY 2 ME/LOVIN CO 2309 E- $2
CHICAGO ALL STARS Lams *
187*STRANGE LOVER/R U GETTIN CO30133E#
188 GREEN LITE/LV U MAMA CO 37595 E#
189 SONG OF WANDERER/CHANGES CEN4016 E#
REGGIE CHILDS ORC
190 WHO LVS U/I WASN'T DE 988 E#
191 LV POWERFUL THING/IF WE DE 979 E#
CHINESE RECORD
192 CHINESE 1 STEP I & II CO E4506E#
SAVANNAH CHURCHILL ORC
193 ALL ALONE/DADDY DADDY MANOR 1004E#
194 POOLISHLY URS/I WANT " 1046E-V#
BUDDY CLARK
195 COME 2 ME,BEND 2 ME/PEG CO37392 E#E-
196 R.I.FAMOUS 4 U/MY GAL CO38111 E
XAVIER CUGAT ORC & BUDDY CLARK
197 EASY WHEN KNOW HOW/BEGAN CO38135 E#
BUDDY CLARK
198 HE'S MY UNCLE/I SHOULD VI 27201 E#
199 BROKEN MELODY/WORRIED VI 27373 E#
CARROLL CLARK
200 HUSH ABY BABY/SWEET MISS CO A721 E
201 DARLING NELLY/IF I COULD CO A770 E
202 2 DIRTY HANDS/SO.ROSE CO A803 E
HERBERT CLARKE
203 SEE PALE MOON/ VI 5724 E#
JUNIE COBB & GRAINS OF CORN
204 HOOT THAT THING/SMOKE JAZZCL517E
DANNY BOY COBBS R&B
205 SORRY WOMAN BL/PLEASE ADORN 309 E#
JIMMY COE R & B
206 RAID AFTER HRS/HE'S ALRITE STAT8125E
BIG NICK NICHOLAS COZY COLE
207 STARDUST/LA DANSE CANDY 3002 E
KING COLE TRIO
208 COOL OF EVENING/XMAS SONG CAP 311NE
209 PRELUDE G#m/WHAT IS THING CAP20011E#
210 EASY LISTENIN BL/PAPER CAP20012E#
COLLINS & HARLAN *E#
211*3 PICKANINNIES/THOUSHALT PATHE20412
212 2 RUBES IN TAVERN MONARCH1727 E
213 UP TO U TO MOVE VICTOR 4725 V#
RUSS COLUMBO $3 *
214*GUILTY/DONT KNOW Y VI 22801 E#
215*SWEET & LOVELY/U CALL VI22802 E#
216 GOODNITE SWTHRT/PARADISE VI27636E#
ZEZ CONFREY ORC
217 KITTEN ON THE KEYS/DIZZY VI 20777 E
218 POLLY/RUDY VI 21010 N-
COON-SANDERS ORC
219 WHAT A LIFE/LET IT BE VI 22950 N-
ORAL COOPER (Of Jim Europe Fame) $2
220 BEANS,BEANS/CHEN TELEPHNEPA20209E#
CORNELL ORC Red Het $3
221 ACCORDION JOE/COLLEGEATE OK41386 E#
CORRELL & GOSDEN (Inter Amos & Andy)
222 ALL I WANT 2 DO/LET'S VI 19986 N-
223 ELSIE SHULTZENHEIM/I VI 20255 N-
224 GORGEOUS/WHO IS VI 20826 N-
225 SOMEBODY & LE/NO WONDER VI20908N-
COSMOPOLITAN DANCE ORC
226 MANDALAY/SWEET GIRL ORI 224 E-
COTTON PICKERS
227 COOL DOGGIES NOW/SHIRLY BR 2338 V#
228 DOWN BY RIVER/WHEN WILL BR 2436 E-
229 DO YA DOOTIE DAD/BL ROSE BR2532 E
230 SHOO BOOGEY BOO/HE'S BR 4447 VV#
BILLY COTTON BAND Lam E-
231 MAN FR.HARLEM/I CAN'T DANCE OK41576
AL CRAVER (VERNON DALHARDT)
232 SINKING SUB S-51/LITTLE CO 15044E-
233 TARIFF BILL SONG/My CO 15561 E-
LM & MRS JESSE CRAWFORD (Organ Duet)
234 MOONLITE REMINDS ME U/IT VI22413E#
PEE WEE CRAYTON - R&B
235 RAINS IT POURS/DAYBREAK ALAD3112N-
236 WHEN DARKNESS FALLS/ROCK " 20658E#
CRAZY TOOTERS Het Dixie, Pietre Acc
237 WISH WAS SINGLE/LOONEY STAN2117 E#
238 GUITAR RAG/GA.CAKEWALK " 2118 E#
KATIE CRIPPEN $1 min.
239 BLIND MAN BL/SING EM B.S.2003 E-
BING CROSBY
240 I APOLOGIZE/SWEET BR 80057 E#
241 AT UR COMMAND/NANY BR 80058 E-
242 SOME DAYS/SHINE CO 4421 E#
243 MOONSTRUCK/I'VE GOT CO 4531 E#
BOB CROSBY BOB CATS
244 FIDGETY FT/STUMBLING DE 1593 E#
CONNIE BOSWELL & BOB CATS
245 MARMA/HOME RANGE DE 1600 E#
CROSBY'S BOB CATS
246 BIG FT JUMP/5 FT.BL DE 2108 E#E-
247 SPEAK ME LV/BIG BRASS DE 2206 E
248 CALL A TAXI/HEAR U DE 2207 E#
249 LOOPIN LOOP/MY INSPIR. DE 2209 E#
250 HONKYTONK TRAIN/BIGNOSE DE25117E#
251 ZIPPERAHT/GIGOLO VDISC 554 E#
BOB CROSBY ORC
252 PRAYIN HUMBLE/SWINGIN DE 2210 E
253 STOMP OFF & GO/SONG OF DE 2379 EE-
254 AINT GONIN NOWHERE/DRUMMER DE3451"
255 MARK HOP/BURNIN CANDLE DE 3694 E#
ISRAEL CROSBY 4TET
256 I KNO BL/DEATH PINEY AP 390 E#
BOAT MAN GROWERS - R&B
257 REFF'S BL/MABEL CAP 15220 N-
ARTHUR BIG BOY CRUDUP BlSinger E#E*
258*MAMA DONT LOW ME/SWANDLIN VI202509
259 CRY BL AWAY/DIRT VI 20-2757 E#
FRANK CRUMIT
260 WHOA JOSEPHINE/THERE'S DE 475 N-
261 LAZY DAISIES GROW/UR IN VI19275E#
262 X-MORD MAMA U PUZZLE ME/VI19592E
263 GOIN FROM COTTONFIELD VI 19778E#
264 DOWN IN GANEBRAKE/SONG VI21430E#
265 BRIDE'S LAMENT/JACK VI 21668 E
266 GAY GABALLERO/I LEARN VI21735 E#
267 KING BORNEO/ROAD VI 21899 E#
MAC CURTIS Rock & Roll
268 LOW RD/U AINT KING 4965 E-
EDDIE DAVIS BAND -Jazzy R&B Band
269 SWEET & LOVELY/SQUATIN PRESTOE86GN
TED DAFFAN'S TEXANS
270 2 FAR GONE/DEEP DOWN CO 20427 E#
271 BORN 2 LOSE/NO LETTER OK6706 E-
FRANK DAILEY'S MEADOWBROOKS ,ETC.
272 SAVE UR SORROW/WAITIN BELL 349E-V#
273 APRIL IN HEART/WHILE BB 10004 E#
PETE DAILY'S RHYTHM KINGS
274 SOBBIN BL/JAZZ MAN JAZMAN29 E#
275 YELPINHOUND BL/CLARINET " 30 E#
276 5:30 BL/BLUIN JUMP 14 E#
277 LAZY DADDY/SHAKE IT JUMP 24 E#
VERNON DALHART *Rm Chips ns Gr
278 BEER/THAT OLD GANG BAN1257 E#
279 STAY HOME,GIRL/I DONT "1288 E
280 MICKY DONOHUE/WHOSE BAN1315 E
281*WHEN WORKS DONE FALL/BAN6086 VN/
282 WANT MY MAMY/THAT'S HOW COA3520E
283 HAWAIIAN RAINBO/WAIKIKI CO A3587V#
284 BUM SONG/HALLELUJAH CO 1488 E#
285 MIAMI STORM/PICTURE CO 15100 E
286 CAROLINA MAMY/LAKE EM 10643 E-E
287 BO PEEP/MARY NURSERYTUNES 101 V#
288 PRISONER'S SONG/RADIO PER12164 E
289 LUCKY LINDY/USA EAGLE PER 12345 E#
290 FOLLOW SWALLOW/I DONT RE 9698 E#
291 11/ COTTON/TENESSEE VELTONE1821 V#
292 STAVIN CHANCE/STACK OLEE VI 19189E
293 BEST FRIEND MOTHER/MANY VI 19681E#
294 DEAR O DEAR/WHO'S IT VI 19717 N-
295 NEW STAR HEAVEN/PICTURE VI20193 E
296 BLU RIDGE MT.HOME/GOLDEN VI20539E#
DALLAS RED - Blues SELECTIVE
297 COLD BLOODED BL/ALMA SE112 E#V
DANDERLIERS R & B
298 AUTUMN LV/CHOP STATES 147 EV#
299 LITTLE MAN/MAY GOD " 152 E#
DOT DARE - ANNETTE HANSHAW,BETTY BOOPV
300 FAW DOWN & GO BOOM/DONT DIVA2828E-
GOW COW DAVENPORT
301 COW COW BL/STATE ST. BR80022 E
302 JIM CROW BL/GOOD CHIB CENTRY3021N-
EDGAR DAVENPORT Recitations
303 CHARGE LITE BRIGADE/ CO A1371 E#
304 JIM BLUDSOE/ALSEEP VI 16400 E
JIMMIE DAVIS - Recit.
305 I'M SORRY NOW/SOME DE 5926 E#
306 PAY ME NO MIND/I'M DE 5989 E#
307 SINNER'S PRAYER/I DE 6070 N-
SAMMY DAVIS JR. Singing & Tap Dancing
308 SMILE DARN YA/AZURE CAP57-70045 N
BILL DAVISON
309 Y WAS I BORN/GIGOLO CI J-1032 E#
310 GHOST OF CHANCE/YESTERDAZ CI1039E#
GARY DAWSON Het Clarinet (Teschitz) Cr.
311 OL MAN BL/AINT CUTE OR 1596 V#
EDDIE DEAN SAGE & SAND
312 STEALING/HILLBILLY S&S 180 N
313 SOMEBODY GREAT/1ST S&S 208 E#
DECCA BAND
314 BL DANUBE/MISSOURI DE 18493 E#
DEEP RIVER BOYS
315 BIRD IN HAND/U DONT BB10847 E#
VAUGHN DELEATH
316 WANNA BE LOVED BY U/UR CO 1604D E#
317 DUCKLINGS ON PARADE/ROCK VI393002E
LOUIS DELISLE'S BAND - New Orleans
318 CL MARGALADE/BLACKCAT A.M.537 E#
BOBY DICK on HICKERY Label
319 LORDS LAST SUPPER/THANK H1001 N-
BO DIDDLEY - Guitar
320 BO DIDDLEY/I'M MAN CHECKER 814E-V#
MARLENE DIETRICH (Label Faded)
321*LOVE ME/CAME RAIN CO 39797 E
322 GO TO MY HEAD/LVE DE 23140 E#
323 BOYS IN BACKRM/FALLIN DE 23141 E-
324 ASSEZ/MOI ENNUIE VOX 16100 E-
VARETTA DILLARD R & B
325 LETTER IN BL/EASY SAVOY 847 E#
DIXIE DANDIES
326 HI SOCIETY BL/ORLIE'S JAM2-450E $1
DIXIE JAZZ BAND
327 PA'S OLD HAT/MEAN OR 1536 E
DIXIE STOMPERS
328 CLAP HANDS/SPANISH HA 70-H V#
329 SHE SWEET/SNAG IT HA 353-H V
DIXIELAND RHYTHM KINGS
330 TIGER RAG/ACE HOLE KNICKERBOKER1 N-
WILLIE DIXON R&B
331 CRAZY 4 BABY/LOVER CHECKER828 E#
DOROTHY DODD $2
332 DANGEROUS BL/I WANT CL 3009 E#
BABY DODDS *BUNK JOHNSON BAND
333*LISTEN 2 ME/KY HOME AM 514 E#
334 WOLVERINE BL/DRUM CI J1001 N
335 ALBERTS BL/MANHATTAN CI J1002 N-E#
JOHNNY DODDS
336 SWEET LORAINE/PENCIL HJC 12 N
337 GRANDMA'S BALL/BALLIN " 23 E#
338 PAPA DIP/2 TITE " 30 E#
339 47th ST STOMP/IDLE HJC 41 N
340 STRUGGLING/LITTLE HJC 42 N
341 WEARY CITY/BULL HJC 59 N-
SAM DONAHUE *Features Count Basie
342*COUNTS A LOV/LONESOME OK 2534 N
343 FOUND NU BABY/125TH VDISC 583 E
LOU DONALDSON 5TET BLUE NOTE-Progres--
344 IF I LV AGAIN/DOWN BN 1610 N ive
DORSEY BROTHERS *GLEN MILLER **$1.50
345*BASIN ST BL/BY HECK DE 118 E#
346 HONEYSUCKLE ROSE I & II DE 296 V
347 GEST DONT BELIEVE/DIPPER DE 561 E
348 WISHED ON MOON/2 4 2NITE DE 543 E
349 WITHOUT WORD WARNING/TAKES DE548 E
350 WHERE VIOLETS GROW/SMES OK41158V#**
351 IVE FAITH ME/CRYING PE 15265 E# $1
352 MORE THAN U KNO/BROTHERLY VDISC231 E#
353 TIGER RG/TTS RITE OK 4119 V- Lams
Tedgreeyslatesardabove
TOMMY DORSEY ORK
354 PENTHOUSE SAVE/LOVE VI 25591 E#
355 WOUT SONG/DEEP RIVER VI 26396 N-
DOUBLE 5TET w.Ernest Berry,Willie Smith
356 LOUISE/PRELUDE FRANTONE 2004 E#
NORTON DOWNEY
357 BL SKIES/ALL BY HERALD M181 E
358 JUST FOND APPECTION/MY HEV B2823E#

CONTINENTAL JAZZDISCOLOGY

By HAROLD FLAKSER

A MATRIX CHRONOLOGY OF DANISH H. M. V. JAZZ RECORDINGS LISTED IN BØRGE J. C. MØLLER'S DANSK JAZZ DISCOGRAPHY(COPENHAGEN: 1945), CONTAINING CORRECTIONS AND ADDITIONS APPLICABLE TO THOSE RECORDINGS CUT IN COPENHAGEN BETWEEN, NOVEMBER 28, 1933 AND OCTOBER 7, 1940

PREFATORY NOTE

One of the most important jazz labels in Denmark, particularly, during the five-year period, Nov. 28, 1933 thru Dec. 5, 1938, was H. M. V. Even a cursory perusal of the Møller work would indicate this label was responsible for the recording of more jazz than any of its competitor labels, during this period. The POLYPHON label, by comparison, was fairly rich in its recorded output during the 1932 thru 1934 period but slumped rather low during the 1936 thru 1939 period. The recorded jazz output of ODEON was rather small during the period from, 1936 thru March, 1940, the month immediately preceding the German Occupation. TONO was quite prolific during the brief span, ca., June, 1937 thru mid-Jan., 1938 but was virtually moribund, at least as far as jazz recordings were concerned, during the two-year span, Feb., 1938 thru Feb., 1940. Of the major labels, probably, COLUMBIA was the least prolific, taking for our frame of reference, the entire decade preceding the German Occupation, the number of sides listed by Møller cut during this period numbering, approximately, the number of fingers on one hand.

But to return to Danish H. M. V. It will be observed, from this chronology, that Møller lists no H. M. V. sides cut during the years, 1925 thru 1932. Too, it is to be noted that Danish H. M. V., according to Møller, cut no jazz sides during the entire period, Jan., 1939 thru Aug., 1940, though, it is to be noted H. M. V. re-commenced its recorded jazz efforts in, mid-Sept., 1940.

In not a solitary instance does Møller supply a precise date of recording for any of the Danish H. M. V. sides listed that were recorded during the 1933 thru 1940 period, although, in a few instances both the year and month are supplied. Hence, this chronology. Recording dates are from the files of S. G. A., Copenhagen-Valby and this researcher is indebted to Mr. A. J. Poole for the supplying of these precise dates. For the sake of comparison, this discographer has included the imprecise, and, in some instances, incorrect, dates given by Møller. Where no date, whatever, is given by Møller, the letters, NDS(denoting, No Date Supplied), are indicated in the appropriate column. All data unlisted by Møller will be found to be underlined.

MATRIX NUMBER	ARTIST	ISSUE NUMBER	DATE CITED BY MØLLER	PAGE	CORRECT REC. DATE
OPF 193-I(a)	ZIEGLER, Lulu	X 4229	NDS	77	1933: 11/28
OPF 194-II	ZIEGLER, Lulu	X 4229	NDS	77	11/28
OPF 220-	ZIEGLER, Lulu	X 4261	NDS	77	1934: 1/30
OPF 221-	ZIEGLER, Lulu	X 4261	NDS	77	1/30
OT 1554-	KORDT, Asta	X 4285	1933: June	74	3/20
OT 1555-	KORDT, Asta	X 4285	1933: June	74	3/30
OCS 4-	ZIEGLER, Lulu	X 4330	1934: Aug.	43; 78	8/8
OCS 5-	ZIEGLER, Lulu	X 4330	1934: Aug.	78	8/8
OCS 11-1	NØRREGAARD, Kjeld	X 4363	1934	74	8/22
OCS 12-II	NØRREGAARD, Kjeld	X 4363	1934	74	8/22
OCS 149-	ZIEGLER, Lulu	X 4440	1935	78	1935: 1/18
OCS 155-	ZIEGLER, Lulu	X 4440	1935	43; 78	1/18
OCS 156-II	KORDT, Inga	X 4429	1935	75	1/18
OCS 159-II	JOHANSEN, Richard	X 4429	1935	76	1/18
OCS 198-II	RUNGWALD, Helge	X 4512	1935	76	8/23
OCS 199-II	RUNGWALD, Helge	X 4512	1935	43; 76	8/23
OCS 250-I	ASMUSSEN, Svend	X 4570; AL 1327	1935	44	11/6
OCS 251-II	ASMUSSEN, Svend	X 4570; AL 1327	1935	44	11/6
OCS 252-II	DONDE, Ed1	X 4547	1935	76	1935: 11/6
OCS 253-II	CHRISTENSEN, B.	X 4547	1935	77	11/6
OCS 287-	KØBENHAVNS DRENG.	X 4604	1936: Feb.	77	1936: 1/23
OCS 288-	KØBENHAVNS DRENG.	X 4604	1936: Feb.	77	1/23
OCS 289-	KØBENHAVNS DRENG	X 4605	1936: Feb.	77	1/23
OCS 290-	KØBENHAVNS DRENG	X 4605	1936: Feb.	77	1/23
OCS 369-	YOUNG, Arthur	X 4678	1936: Summer	91	7/23
OCS 372-	YOUNG, Arthur	X 4678	1936: Summer	91	7/23
OCS 435-II	CARTER, Benny	X 4699	1936: Aug.	25	8/26
OCS 436-II	CARTER, Benny	X 4698	1936: Aug.	25	8/26
OCS 437-	YOUNG, Arthur	X 4705	1936: Aug.	92	8/26
OCS 438-	YOUNG, Arthur	X 4705	1936: Aug.	92	8/26
OCS 450-II	CARTER, Benny	X 4698	1936: Aug.	25	8/29
OCS 451-II	CARTER, Benny	X 4699	1936: Aug.	25	8/29
OCS 572-II	ASMUSSEN, Svend	X 4847; AL 1328	1937	45	1937: 4/?(b)
OCS 573-II	ASMUSSEN, Svend	X 4847; AL 1328	1937	45	4/?(b)
OCS 603-II	EWANS, Kai	X 4885	1937	26	7/6
OCS 606-II	EWANS, Kai	X 4885	1937	26	7/6
OCS: 621/2(c)	MATHISEN, Leo	X 4889	NDS	54	7/7
OCS 704-II(d)	MATHISEN, Leo	X 4970			10/20
OCS 705-II(e)	MATHISEN, Leo	X 4970			10/20
OCS 706-II(f)	MATHISEN, Leo	X 4971			10/20
OCS 707-II(g)	MATHISEN, Leo	X 4971			10/20
OCS 783-II	MATHISEN, Leo	X 4976	1937	54	12/9
OCS 784-II	MATHISEN, Leo	X 4976	1937	54	12/9
OCS 794-(h)	MATHISEN, Leo	X 6011	NDS	54	1938: 1/11
OCS 795-(i)	MATHISEN, Leo	X 6011	NDS	54	1/11
OCS 801-II	HENRICHSEN, B.R.X	6053	1938	59	2/9
OCS 802-II	HENRICHSEN, B.R.X	6053	1938	59	2/9
OCS 816-	THOMSEN, A. J.	X 6059			2/14
OCS 984-	MATHISEN, Leo	X 6137	1937	54	9/6
OCS 985-	MATHISEN, Leo	X 6137	1937	55	9/6
OCS 988-	MATHISEN, Leo	X 6138	1937	55	9/6
OCS 1083-II	ALEMAN, Oscar	X 6212	1938: Dec	92	12/3
OCS 1084-II	ALEMAN, Oscar	X 6212	1938: Dec.	92	12/3
OCS 1085-III	ALEMAN, Oscar	X 6213	1938: Dec.	93	12/3
OCS 1086-I	ALEMAN, Oscar	X 6213	1938: Dec.	93	12/3
OCS 1087-	ASMUSSEN, Svend	X 6209	1938	59	12/5
OCS 1088-	ASMUSSEN, Svend	X 6209	1938	45	12/5
OCS 1089-II	ASMUSSEN, Svend	X 6210	1938	45	12/5
OCS 1090-II	ASMUSSEN, Svend	X 6210	1938	45	12/5
OCS 1692-	NEUMANN, G. & U.X	6633	1940	84	1940: 9/16
OCS 1693-(j)	NEUMANN, G. & U.X	6618	1941	61	9/16
OCS 1694-(k)	NEUMANN, G. & U.X	6618	1941	61	9/16
OCS 1699-1	NEUMANN, Gerda	X 6621	1940	83	9/19
OCS 1700-A	NEUMANN, Gerda	X 6621	1940	83	9/19
OCS 1723-(l)	NEUMANN, Gerda	X 6634	1940	83	10/7
OCS 1724-	NEUMANN, Gerda	X 6634	1940	83	10/7
OCS 1725-	NEUMANN, G. & U.X	6633	1940	84	10/7

POSTSCRIPT The Aage Juhl Thomsen sides listed, by Møller, on, p. 40, were recorded not in Copenhagen but in Berlin, May, 1936 by ELECTROLA, matrix numbers for which are: ORA: 1245 & 1247, resp.

FOOTNOTES:
(a) Matrix number is given, by Møller, incorrectly, as, 153.
(b) The precise date, in, April, 1937, is not to be found in the files of S. G. A.
(c) Schlagerpotpourri(Pts. 1 & 2)

(d) Mit Farvel
(e) Toodle-oo
(f) Buksetrold(Big Boy Blue)
(g) Savner du mig lidt
(h) Anytime
(i) You Can't Stop Me From Dreaming
(j) When Day Is Done
(k) Tea For Two
(l) Den søde lille Melodi

(BLUES IN REVIEW Cont'd)

blues; OOH WEE is as mean, certainly, as anything Waters has done since 1955. Waters pulls all the stops in his lowdown serenade to a new girl. He flexes all the vocal muscles of his rich baritone on a record which will stand beside HOOCHIE KOOCHIE MAN, I'M READY and MANISH BOY in Water's library of real he-man performances. CLOUDS IN MY HEART is a less lusty but still lowdown blues, in which the weather Waters feels is a little different from the weather he sees. This disc represents two of the best performances of one of the half dozen or so greatest blues singers alive today, and should not be missed.

JIMMY REED - Vee-Jay 314

59-1101 TAKE OUT SOME INSURANCE
(J. Stone) Roosevelt & Tollie BMI (Vocal with el. guitar, el. bass guitar & drums)

59-1104 YOU KNOW I LOVE YOU
(J. Reed & D. Sledge) Conrad BMI (Vocal with harmonica, el. guitar, el. bass guitar & drums)

Jimmy Reed scores high once more with this new release. TAKE OUT SOME INSURANCE is a ditty which would be an ephemereal trifle in the hands of the average singer, but is transformed on this record (so to speak) from a sow's ear to a silk purse. Reed's singing emphasizes everything in the song that is vital; what is trivial in the song is sung trivially. At the same time, Reed and his combo give it a wicked swing. The reverse is a plaintive slow blues, movingly sung, with some of Reed's famous work in the upper registers of the harmonica. Few singers have ever come closer to the heart of the blues than has Jimmy Reed; for a man who has serious trouble carrying a tune, his singing is a near-miracle.

(SMALL CHANGE Cont'd)

April 3, 1959 - 2:00 PM - Hollywood, Calif.

Ralph Hansell (tympani, vibes, bells, and chimes) added. Heinie Beau (cl & bar.). Manny Klein & Bobby Goodrich out.

Side 1 -	Track 2	Allah's Holiday
"	" 3a	*Battle Hymn of the Republic (opening slow pt)
"	" 4	Lullabye in Ragtime (from picture)
Side 2 -	Track 2a	*When The Saints Go Marching In (opening slow part)
"	" 3	Shim-Me-Sha-Wabble
"	" 4	Five Pennies (from Pict.)
"	" 5	Bill Bailey, Won't You Please Come Home?

* Also on Capitol EAP 1-1206 by Red Nichols and His Five Pennies.

And that's the current scene of "Small Change". The accuracy of these notes is the result of patient assistance of Henry J. "Heinie" Beau as well as Leon H. Lewis, of Cruttenden Advertising.

(HARRISON SMITH Cont'd)

Hollywood pic company. Not caring for Klan association I brushed off deal.

Another sensational harmonicaist was 'Juice Head' Cooksey who made many recordings. Placed him in Mae West's show 'Pleasure Man." NYC Police Dept. raided show twice first week and Cooksey too was thrown in 'The Jug'. Tommy Morton's Indiana 5 featured my tune 'It Won't Be Long Now'

I have photograph of original Wanderers copyright and caused Savoy, Decca & MGM to stop using Wanderers name for another group.

Cohen's stories ran in 'Satevpost

HS

(FILLING IN DISCOG Cont'd)

recording horns and DeParis was then a member of Bobby Lee's Orch. out of Philadelphia and Atlantic City He could not recall the tunes cut or any of the musicians of the Miller band.

(DeParis comment, 11/24/58)

17. CHARLIE CREATH BAND WITH SONNY LEE

(information from Zutty Singleton, 1/11/59)

"Certainly would like to find the recording of Charlie Creath on which Sonny Lee (later to become a Dorsey star) took Charlie Lawson's place on trombone. Recorded for Okeh in St. Louis. Man by the name of Fern was recording director. Could be in 1925. It was a 4 side set and it could have been the last recording date for Creath. I was the drummer on it. Incidentally, the tune on which Sonny Lee took Lawson's place was one of those sweet Clarence Jones tunes. Also recall now that Market Street Blues was one of the four sides on this date."

(BEYOND THE IMPRESSION Cont'd)

the band got uneasy. Bas Dupre quit, and we replaced him with Ralph Hancock. Right up to opening night we hoped that hoped that Bill would be able to make it with us. In the meantime we put Toasty Paul in Tesch's chair and because he was a handsome and personable character, he fronted the band too. But the band didn't sound the same with Tesch gone and Bill's personal magnetism missing. Guyon gave us our notice on opening night. Two weeks later the band died with the contract."

Jack Goss has written a batch of whimsical "inside" tunes which he uses frequently in his solo stints and as specialties in the bands he works with. His WHO SHOT JOHN was recorded and issued on 45 rpm in March on the Terri label with Goss on guitar; Irv Goodman, trumpet; Johnny Schmidt, clarinet; Don Ferris, piano; Thurman Teague, bass; Bernie Halpert, drums. Another of Goss' gems was given the treatment by an impromptu gang at our studio one night; the tune titled SECOND CORNET IN A MONDAY NIGHT BAND had Tony Parenti, pianist Mel Grant, Doc Evans, Goss. We are hoping to record this and other Gossiana or open display one of these days.

RECORD RESEARCH
131 HART STREET
BROOKLYN 6, NEW YORK

FORM 3547 REQUESTED

(WILLIAM E TOM TOLD ME Cont'd)

chair with the Lanin family of orchestras longer than any other member in the Lanin musical organization. He played with most of the great men of dance music during the jazz era -- his arrangements made them great.

Comments by the writer: These are the opinions of one who heard and knew many of these men during the twenties. Before our normal argumentative nature rises to take issue, let's think! Taking all sides of the issue into account, we will probably agree there is much truth spoken here. Remember these are opinions -- ones that should be respected for what they are.

(HENDERSONIA Cont'd

apparently rejected; they were later remade with the same matrix numbers, but by a Harry Reser band. The issued takes are all from this remake session. One known issue (Apex 8433), however, appeared with the Henderson band credit.)

7622	2	Dear, On a Night like this
7624	1, 2	There's a Rickety Rackety Shack
7638	3, 4	Sorry

Other takes are rumored to have appeared for certain titles, as 5748-2 and 5810-4, but these have not been confirmed. Many issues, especially Domino Oriole, and late Banner, use control numbers instead of the above true matrix numbers, but generally show the true take numeral.

I would appreciate it if you would look through your Hendersons with these titles, and drop me a line (at 168 Cedar Hill Ave., Belleville 9, N.J.) giving for each issue, 1) titles (abbreviated if you like); 2) matrix, control, and take numbers; 3) band and vocalist credit exactly as it appears on the label; 4) label and catalogue number.